

# DOWN BEAT

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VOL. 20—No. 15 CHICAGO, JULY 29, 1953  
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## Surprise Starter Named For August 1 Star Night

Chicago—A surprise attraction has been added to *Down Beat* Star Night, the huge all-music show that will be presented at Soldier Field here Aug. 1. Hank Thompson and

## Paul Villepigue Suicide Victim

Hollywood—Music circles here were deeply shocked recently by the death, a suicide according to police reports, of Paul Villepigue, arranger-composer associated with many prominent bandleaders, including Boyd Raeburn, Gene Krupa, Harry James, Charlie Barnet, Stan Kenton, Benny Goodman, Les Brown, and many others.

Among his best known originals were *Lonely Street* and *Cynthia*, instrumentals recorded by Barnet.

Villepigue, still a young man in his early 30s, left a wife and two children. Friends said his problems were mainly financial and stemmed from the fact that despite his unusual creative ability he was unable to build an adequate income.

With his wife in need of a costly surgical operation, Villepigue, after carefully checking to see that his dues in two AFM locals were paid up (to insure death benefits) and the premium on another insurance policy also up to date, drove into a canyon back of Hollywood and ended his life by carbon monoxide poisoning in his car.

## JATP To Play Japan

New York—Norman Granz' JATP unit will play Japan for the first time on its annual concert tour next fall.

Negotiations are now being concluded for a week of Nipponese dates to follow the unit's visit to Hawaii.

Gene Krupa and Charlie Ventura, in scoring a resounding success on their trip to Japan last year, are said to have opened up this territory for other similar attractions.

Granz, who recently returned from Europe, has been dickering with the AFM in connection with the projected Ted Heath date at Carnegie Hall, which may materialize under his sponsorship.

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-S through 15-S for complete reviews.

### POPULAR

FRANKIE LAINE ..... *Te Amo* (Columbia 4-40022)  
MARILYN MONROE .....  
JANE RUSSELL ..... *Gentlemen Prefer Blondes* (MGM LP E 208)  
PATTI PAGE ..... *Butterflies* (Mercury 70183)  
JAN PEERCE ..... *I'll Know My Love* (Victor 47-5338)

### JAZZ

CHET BAKER ..... *Pacific Jazz LP* (PULP 3)  
RED NORVO ..... *Norvo's Fabulous Jam Session* (Dial LP 903)

### RHYTHM and BLUES

THE CLOVERS ..... *Good Lovin'* (Atlantic 1000)  
CAMILLE HOWARD ..... *Hurry Back, Baby* (Federal 12134)

## Record Firms Ready For Fall Push On EPs, LPs

Chicago—Going along with public demand, major record companies are jumping feet first into the elongated-playing field—but with a vengeance. While the platter firms have been doing a great deal in the EP field, especially during the last year, production in that media will double, or even more, during the upcoming fall and winter seasons. While much of this is in the single release section, most of the

"Show Time" series to be issued on single EPs and which also will be releases in pairs on LP. They include: John Raitt, et al, in *Oklahoma!*; Raitt and Doretta Morrow in *Carousel*; Carol Bruce, Helena Bliss, and William Smith in *Showboat*; Lisa Kirk in *Kiss Me, Kate*; Cab Calloway and Thelma Carpenter in *Blackbirds*, and several others.

Numerous classical 45 albums, including one by the Boston Pops entitled *Classical Music for People Who Hate Classical Music*, which will also appear on a 12-inch LP, will be issued, plus Toscanini's *Otello*. In the jazz field, RCA is issuing a set by Shorty Rogers and His Giants to start off a series.

### Big Merc Plans

Mercury has ambitious plans which will be headed by one of its greatest promotions in its history. Most all of its LPs are being made available on EPs. Over 200 EPs have been etched in the last six months, including the 50,000 classical Olympian series and the 25,000 pop series. While Mercury is taking many of former artists, such as Frankie Laine and Tony Martin, and issuing EPs on them, it is also using its top best selling singers to add impetus to the program. Patti Page will have a series singing the hit songs of past years, starting with 1934.

Vic Damone is being paired with Richard Hayman and will also do a session with Ralph Marterie. Rusty Draper will also pair with Marterie on an EP. In addition, Bernice Parks, Georgia Gibbs, and Eddy Howard will do some standards.

### More Shows on Capitol

Capitol also is making large plans for the fall. Among them is the going after more Broadway show albums, hoping to snag such success as they had last year with *Pal Joey* and *Top Banana*. With that idea in mind, they are promoting *Can-Can* taken from the big Broadway hit.

While Capitol is not announcing its full jazz series as yet, it is bringing out several unusual items, including some sides by Stan Hasselgard, clarinetist who came over here from Sweden as a protégé of Benny Goodman and was killed in an auto crash several years ago. Art Tatum and his trio will also be a part of the jazz collection.

In the pop field Cap will release its greatest amount of shellac, both on EP and LP. Concentrating on film themes, the company has snagged Eddie Cantor to do the songs from *The Eddie Cantor Story*.

### Decca Cuts Some Prices

Decca is making a full scale invasion of the extended play field and is disposing of its remaining inventory of the conventional 45 rpm. albums at half price. Coral, its subsidiary, is also making a like move, with more than 400 albums being involved. Decca has

(Turn to Page 8)

## Eckstine Cuts Concert Dates

New York—Billy Eckstine, who has been scoring in his concert series in the last several years, is cutting the number of his appearances this fall. Move was made because of the number of packages going out this year, which singer is afraid will jam up and consequently hurt the boxoffice.

Eckstine, however, will do several short weeks of one-niters before taking off on his first European concert tour, probably in October. A one-week tour for the coast in early September is in the making, with the David Rose orchestra being angled for as backing band.



LIE OF THE LAND is studied by 'The Groaner,' as he selects a club from bag held by caddy Annie Dynowska, during the first round of the French amateur golf championship match at Chantilly. Bing won his first match, 4 and 3, over Frenchman Pierre Bouchayer. Crosby's new book, *Call Me Lucky*, has already taken off strong and threatens to head the best-seller lists soon. It's about his life, not golf.

## Peggy Lee, Film Music Show To Climax H'w'd Bowl Series

Hollywood—With the Benny Goodman concert Gene Norman had planned for Hollywood Bowl canceled by Goodman's illness, it appears that there will be no jazz events at the coast's famous outdoor amphitheater this season. (Stan Kenton has made two Hollywood Bowl pre-season appearances, drawing more—around 12,000—than most of the

Bowl's regular attractions.)

However, as variation from the standard symphonic and concert fare presented in the "Symphonies under the stars" concerts, the Bowl programs for this summer include an interesting series of Saturday night pop programs, including the closing event (Sept. 5) which will star Peggy Lee with the Bowl orchestra under the baton of Victor Young, and including excerpts from the film scores of Rosza, Steiner, Waxman, Newman, and Young.

Other events in the pop series:

July 18—Kern-Hammerstein concert, Johnny Green, conductor; July 25 — Rodgers-Hammerstein concert, Alfred Newman, conductor; Aug. 1—Morley & Gearhart, piano duo, in a program including popular medleys and the music of Leroy Anderson, with Arthur Fiedler, conductor; Aug. 8—Cole Porter concert, Pembroke Davenport, conductor.

Aug. 15 — Liberace concert, George Liberace, conductor; Aug. 22 — Gershwin concert, Johnny Green, conductor, with Andre Previn, soloist; Aug. 29—Jose Greco Spanish Dancers, Miguel Sandoval, conductor; Sept. 5—Motion Picture concert, plus Peggy Lee; Victor Young, conductor, with Harry Sukman, soloist.

## Tour Set For Rudy Vallee

New York—Rudy Vallee, one of the big bandleaders names of the 1930s, has been set for new musical presentation to be booked on a tour by the National Concert Bureau.

The Vagabond Lover will star in a show called *The Rudy Vallee Revue*, with a supporting cast of 60, including four solo vocalists, a mixed choral group, three dance acts, and an orchestra under the "Connecticut Yankees" name. Betty Cox will make some dates with the unit.

## Rheingold Brews Lombardo Series

New York—In one of the most expensive local buys for an orchestra, Rheingold beer bought Guy Lombardo's orchestra for WBNC, N.Y., for five half-hours weekly for July and August. Package price is said to exceed \$50,000. In addition, Lombardo will do some commercials and jingles for the brewery.

Odd thing about the whole deal is that Lombardo is also heard on CBS radio this summer as a sub for Jack Benny. WBNC is the Gotham outlet for NBC.

# Don't Miss The Aug. 26 'Down Beat'—Big Special Critics' Jazz Poll

# Richard Hayman, The Man Who Brought Back The Harmonica

By Leonard Feather

During the last couple of months, anyone who has heard any music in America has almost certainly noticed, at one time or another, the sound of a harmonica chewing gently on a movie melody entitled *Ruby*, like a cow on a contented cud. The party responsible for this pastoral scene is a small, quiet, bespectacled man named Richard Hayman.

Until very recently, when Mr. Hayman and *Ruby* leaped into the big time, many of you may well have confused him vaguely with Richard Hayes, who also records for Mercury, or Dick Hyman the distinguished pianist, or Dick Haymes, the vocalist. There was no confusion at all, however, in the minds of audiences at the Paramount, where he recently ended a highly successful engagement; nor in the memories of scores of music publishers, who besieged him between stage shows in his capacity as eastern director of artists and repertoire for Mercury Records.

## Well-Read

Dick Hayman, as we had observed by listening to his records and as we confirmed by talking to him recently, is that *rara avis*, the literate harmonica player. More remarkable, his painfully acquired literacy has taken him as far afield from the mouth organ as the writing desks of several Hollywood movie studios.

Born in Cambridge, Mass., March 27, 1920, raised in Arlington and Winthrop, Mass., Hayman started preparing for *Ruby* at an early age.

"We jammed around in a harmonica band in school," he recalls, "getting all kinds of different sounds. I always had an ear and could hear chord changes, so little by little, without any teacher, I learned to read and write music."

Hayman's first real professional experience was a three-year tenure in the Borrah Minevitch Harmonica Rascals group, which he began at the age of 18. This was followed by a year's tour in a vaudeville act with Gilbert Miller and Arnold Archer. "I didn't play harmonica; we called ourselves the Three



RICHARD HAYMAN gives Perry Como some instructions on how to manipulate the harmonica he's holding (along with the ever-present cigaret). Hayman made an appearance on Perry's TV show shortly before the barber went off the air for the summer.

Chords and we were known as the human swing band. We did instrument imitations, Mills Brothers style, around a piano."

## To Hollywood

From there, Hayman drifted to Hollywood, where he tried with little success to distract attention from Betty Grable's gams in such pictures as *Coney Island* and *Rosie O'Grady*. He was then a member of Leo Diamond's Harmonicaaires. Later, at MGM under George Stoll, he crashed the tight circle of arrangers writing background music. Before he quit Hollywood, he had orchestrated for such epics as *Meet Me in St. Louis*, *Girl Crazy*, and *Thirty Seconds Over Tokyo*, but, he recalls wistfully, received no screen credits.

Hayman's resourcefulness was well demonstrated when he was signed to play for servicemen on a tour of Japan, the Philippine Islands, and Hawaii, in 1946. "That was the year after I got married. My wife had never been on a stage in her life, but I wanted her to have the benefit of the trip, so I built a special harmonica for her and taught her enough to put her in the act."

Dick's first real taste of the big-time in-person circuit came with his Vaughn Monroe association. In four years of moonracing, he was featured soloist and arranger, appeared at the Strand theater, the Waldorf, and similar topnotch spots. In 1950 he hooked up with Bobby Wayne, scored and directed Wayne's recording sessions, and was introduced last year by Wayne to Mercury's Art Talmadge, who soon signed Hayman to an individual contract with Mercury as a conductor and soloist.

## Big Results

Hayman's multiple career has produced some distinguished results. A couple of his orchestrations were performed by the Boston Pops under Arthur Fiedler. One was his own *No Strings Attached*; another was *Francesca*, written by Boston disc jockey Sherm Feller.

Dick is proud to point out that he has been a member of Local 47 since 1940, even though the harmonica has only been officially recognized as a musical instrument by the AFM for about five years. He also pooh-poohs the stories about harmonica players who use up instruments the way Tommy Manville disposes of wives. "I have some that were made in 1938 that I'm still using to this day," he says.

The unusual sounds he has been able to produce from his little corn-cob are due to an individual technique. "I set up a varying vibrato

in my throat," he explains, "which causes the air passage to hit the reed in different ways. Some people let the air pass against the reed just as they would draw a bow across the strings of a fiddle. Mine is a different technique and I have been using it since way back about 1939. You notice I don't wag my hands either—that produces a false vibrato."

## Confusion

The success of *Ruby* came so suddenly that it threw Dick's plans into some confusion. He had expected to be sitting behind a desk, rather than pleasing the public at the Paramount, but wound up virtually doing both at once. He takes it all calmly, however, as befits a man who neither smokes nor drinks and whose hobby is astronomy.

"Why astronomy?" we asked. "I don't know. I guess I'm just interested in what's up there."

Just like the Paramount audiences looking at the stage.

## Beryl Booker 3 Draws Raves

New York—The often discussed but previously unrealized dream of a glamorous female combo, playing first-class modern music, finally came to life here last month.

Group is the Beryl Booker trio, which opened at Lou Terrasi's after Charlie Shavers left to rejoin Tommy Dorsey.

Beryl, still a favorite pianist of many musicians around town, had never worked with an all-girl combo before, but because of the talent available she was happy to do so, and looked and sounded like it.

She had Bonnie Wetzell, the bassist who's worked with Roy Eldridge, Charlie Shavers, Tommy Dorsey, and the Soft Winds.

On drums she snared Elaine Leighton, once with the Jackie Cain-Roy Kral combo, and seen recently with the Sweethearts of Rhythm.

Musicians attending the opening called it the "greatest girl combo ever." To this reporter, it sounded better rehearsed, more exciting, and more original than the Garner trio and many other similar groups; moreover, all three girls are good solo vocalists. Beyond any doubt, if some smart booking agent grabs it, this threesome could be one of the country's top-money jazz units in no time at all.

—len

## "OFF-BALLANCE"

By Bill Ballance



Hollywood—Trend-sniffers are watching the progress of Gloria Wood's *Hey, Bellboy* (Capitol) with the alertness of a mongoose. For half a decade, bop has been deadlier than a 17-year locust on his 18th birthday. But now this goddess of the bodice has stimulated new pro-bop interest with her vocal gymnastics on *Bellboy*. She sings in tandem with the trumpet—a fraction of a note higher—improvising 64ths and 32nds which range from E flat above high C to A below middle C. You'd think Gloria would sound like a seagull with its foot caught, or that such melodic nip-ups would unhinge her voice box—but she comes off handsomely. As a result of scores of TV and radio appearances (during which she is always asked to clap on a pair of headphones and accompany herself) she's now polishing her polaroid pitchpipe getting set for movies.

Muzzy Marcellino, the debonair guitarist, is busier than a mustard paddle at a county fair. He's handling all music for the 10-a-week *An Linkletter Houseparty* (CBS) simulcasts on TC radio and TV microwave. Muzzy, who stands only 5' 4½", has his 218th simulcast today. To keep himself from falling apart on this rugged musical regimen, he swims and cooks such exotic dishes as baked pancreas of owl and diced spleen of Louisiana roadrunner.

Frank DeVol's orchestra is now set for the Dinal Shore NBC radio show (Chevrolet) starting this fall. A Certified Public Savant, musically and verbally, DeVol's drolleries are displayed on the weekly KNXT *Platter Panel*.

Peggy Lee, of the soft beige eyes and the thousand-watt smile, will recite her original poem, *New York City Ghost*, in Hollywood Bowl September 5, during her concert with Victor Young and Harry Sukman. She wrote the 200-liner during the filming of *The Jazz Singer*, and this will be its first public presentation. Sukman's original *Pizie Holiday* piano solo, recently recorded by Decca, will be out pronto.

TV and radio singing commercials are erupting from the giant tape recorder of Mel Henke, the ultramodern pianist. Mel, who is up to his rectifier in profitable accounts, discovered this spring that he has a penchant for words as well as music; hence, his Topanga canyon rancho is rocking daily with the harmonizing of the Skylarks backed, arranged, and edited by the burly virtuoso. Following an all-day session hustling talent onto tape, Mel leaps into his chandrive Jaguar and races in to the Beverly Hills Melody Lane, where he and his trio appear five hours nightly.

Buddy Cole's right index finger has been throbbing like a frog's throat for the past three months. He's had every known treatment (water therapy, deep X-ray, immobilization) for the debilitated digit, but the thing continues to pulsate like a bleeding wine-gourd. Latest theory is that Buddy has gout. Funniest sight out here is Buddy arriving for the Rosemary Clooney (NBC) or Gene Autry (CBS) radio shows, sitting down at the piano, shucking off his finger-splint, and taking off in a cloud of counterpoint. Buddy's trio, with Bing Crosby, will be out on a Decca LP album next month.

George Bruns and wife Jeanne Gayle—both of impeccable musical credentials—are off for trout fishing in Oregon in a brace of weeks. *Magoo's Masterpiece*, UPA cartoon scored and directed by Bruns, will be out in August. Jeanne continues among the top Capitol artists and is now even getting fan mail from Accra, British West Africa; in fact, she is amongst the top 10 on Radio Luxembourg!

June Christy's devotees will be glad to know that she's contentedly burbanking her daffodils and sopping up the climate on the grounds of her Valley property. June's not turning into a land-sakes-the cake's-a-burnin' damsel, however. She's making constant personal appearances on TV and radio, but refuses to take to the road. She's passionately dedicated to a life of ease—for awhile—and is enjoying the pastoral life with her spouse of six years, tenor saxman Bob Cooper.

Kem Records' headman, Bill Richards, has a vast collection of blowups made by top stars during recording sessions, which he plays for visiting dignitaries. Couple of his finest nuggets are by Helen Traubel and Kay Kyser. Another classic was burbled by Frank Sinatra, recently returned from the quaint English city of Take It On-the-Lam.

Long, languid, and lukewarm is the phrase for too many TV panel shows. Exception is the KNXT *Musical Chairs*—lively, forthright, and nimble in all respects. On the panel are Laureate Lyricist Johnny Mercer, song-satirist Stan Freberg, plus Bobby Troup and trio. Bill Leyden deftly moderates all this gill-edged talent.

AIRORS: Ben Hunter (KFI) "Betty Crocker green split poo seep" (split pea soup) ... Ira Cook (KFWB): "Spent 30 dayles in jay." ... Dick Wesson (KECA): "Nice thick, soadsey supsoads."

## Bud Powell Sues Granz

New York—An action has been filed here for Bud Powell against Norman Granz in connection with the pianist's contract to record for the JATP impresario.

Bud claims that his contract is invalid; he is also suing for an accounting of royalties and for \$50,000 damages, in N. Y. County Supreme Court here.

Powell is now under personal management of Oscar Goodstein of Birdland. (A full story of the Powell background appears in *Feather's Nest* in this issue.)

## New Field For Bands, Singers?

Geneva, N.Y.—Johnny Kryns, the GI who books talent for the Sampson air base near here, has started something that may set an important precedent. He has set Karen Chandler, who recently played a date there, to return for a full week at the base, for a substantial salary. Karen will entertain nightly at the NCO Club.

Harry James' orchestra and other comparable attractions are being booked in for weekends, indicating that if other GI bases follow suit a vast new territory of work will be opened up for name singers and bands.



Christy

## DOWN BEAT

T. M. REG. U.S. PATENT OFFICE  
VOL. 20, NO. 15 JULY 29, 1953  
Published bi-weekly by Down Beat, Inc.

Executive and Publication Office  
2001 Calumet Avenue  
Chicago 16, Ill. Victory 2-0310  
Norman Weiser, Publisher  
Jack Tracy, Editor  
Charles Suber, Advertising Mgr.  
Walter Nohstadt, Jr.,  
Circulation Mgr.

NEW YORK OFFICE  
122 East 42nd Street  
New York 17, N. Y.  
Cuffed 7-2160

Leonard Feather, Associate Editor  
Mel Mandel, Advertising  
Hannah Altbush, Editorial

WEST COAST OFFICE  
6124 Santa Monica Blvd.  
Los Angeles, Calif. HO 3-6005  
Charles Emge, Manager

Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscription. Special school, library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Illinois. Printed in U. S. A. Entered as second class matter October 4, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1953 by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday.



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# Eartha Kitt Talks Turkey



Eartha Kitt

By CLARE POWERS

The one-woman chamber of commerce for the little town of Uska Dara dangled pajamaed legs over the arm of an easy chair in her Chicago apartment, flashed an ingenuous smile, and talked Turkey.

That Eartha Kitt doesn't actually talk Turkish, itself, is one of those little oversights which, she confesses, she hasn't yet remedied in a seven-year career during which the fast-rising young singer-dancer-actress has steamed, seared, and sizzled her way through a mere nine nations, has picked up a measly four languages, and remained in a state of perpetual flight from the menace of the Great American Jukebox.

## Struggles Through

"I just struggle through with Turkish," apologized the lithe little charmer who now delivers opinions

—firm, direct, and articulate—in French, Italian, German, and Creole patois, in addition to the Queen's English which she sullied with nary a split infinitive in the course of an afternoon's discourse on everything from poetry, the theater, and murder mysteries to commercialism, the public, and "artistic prostitution."

"It took me about two hours to learn *Uska Dara*," explained the exotic, multilingual click of stage, niteries, and discs, whose conception of time may be judged from the fact that in 1950 she broke out of the chorus of a Katherine Dunham dance troupe to tread the single path to fame because "I didn't want to wait till I was old—35 or 40—before I became a success."

## Sands Running Out?

Though the sands were clearly running out for Miss Kitt, who is today separated from Social Se-

curity benefits only by a thin barrier of 40 years, her flagrant squandering of 120 minutes, back there in the Karavansary Club in Istanbul, brought her immediate approbation from the tickled Turks and a subsequent endorsement of her *Uska Dara* authenticity from no less an expert than a real, live descendent of a real, live *Uska Dara* (Scouts' honor!).

"In Turkey I found audiences liked the American standards best—things like *Stormy Weather* and *The Man I Love*. But I wanted to be able to say something in their own language to make me feel more at home with them. Then I learned *Uska Dara*, and when I sang it for them they were able for the first time completely to understand my emotional values to a song."

Since then the sultry singer's "emotional values to a song" have not precisely eluded American audiences, either, but according to Anahid Kevorkian, a Chicago artist who recently completed an oil painting of the vocalist to promote a new Victor album, it's the authenticity of the Kitt rendition that makes *Uska Dara* interesting, honest!

## Old Folk Song

"My mother was born in *Uska Dara*," swears the orthodox-minded Miss Kevorkian, who says the melody is an old folk song and that "the translation Eartha speaks on the record is just about as close as you can get to the Turkish words. For instance, the word 'lochum' means a kind of candy, and, incidentally, women in *Uska Dara* actually did have male secretaries. Of course," she adds, "all this is years and years ago."

Authentic or not, the Kitt excursion into Turkish folklore jumped the ocean last year when the earthy Eartha was doubling into New York's Blue Angel niteries from the Leonard Sillman revue, *New Faces of 1952* (in which she was, at presstime, still wowing audiences on tour). "I got stuck for an encore one night," the sinuous songstress recalls, "and I threw it in, a *capella*. It went over, so I kept it in the repertoire."

## Slim Repertoire

That Eartha Kitt can be stuck for an encore on a niteries floor is a point she clarifies by delivering some firm opinions on so-called commercialism and its effect on her admittedly slim repertoire: "I always had a lot of arguments with the record companies because I don't want to do things like *Doggie* (Turn to page 6)

# Strictly Ad Lib

NEW YORK

Birdland now has acts set as far ahead as November, with Stan Kenton due in Oct. 8 through Nov. 4; meanwhile the Band Box, next door, had no attraction set for July 28 at presstime . . . l'Onyx on 52nd street dropped all talent, had a fire a few days later, and folded . . . Conrad Janis, doubling as trombonist-leader at Childs Paramount, played the title role in *Jimmy Hughes, Rookie Cop* on Mutual . . . Liberace featured in a new telefilm series Sundays at 10 p.m. over NBC-TV . . . Betty George, seen last week on *Talk of the Town*, filed a bankruptcy petition.

Billy Shaw flew to Europe June 24 to set up plans for exportation of some of his rhythm and blues stars, including the *Tropicana* revue currently at the Paradise in Atlantic City . . . Like Old Times Dept.: Josh White is back at Cafe Society . . . Connie Russell into the Will Mastin-Sammy Davis Jr. show at Bill Miller's Riviera . . . Meadowbrook brought back memories with King Guion and his "double rhythm" gimmick last week.

Slim Gaillard, Dolores Harper, and veteran pianist Claude Hopkins' combo featured on the new weekly Club Mantan, starring comedian Mantan Moreland over WOR-TV . . . RCA Victor put on a big push for Perry Como to celebrate the 10th anniversary of *Goodbye Sue*, which established him as a major solo disc star during the first recording ban (he cut it a *capella*) . . . Prestige records, encouraged by the success of its Swedish LPs, is now starting a *New Sound from England* series . . . The Pearl Bailey-Lou Bellson working tour of Europe is off; however, they'll go over in late July for a three-week vacation.

George Frazier, regular panelist on ABC's *Platterbrains*, hospitalized with a broken leg after an elevator accident . . . NBC-TV's *Nothing But the Best* for July 21 will feature Helen Ward and possibly Count Basie . . . Ray McKinley happy with his first sides for Coral; band starts a month at Convention Hall in Asbury Park, N.J., on Aug. 7 . . . Sauter-Finegan did so well at Meadowbrook that Frank Dailey's asked them to return in September . . . Nelson Eddy clicked at the Copa; now the Waldorf et al are bidding for him . . . Harry Belafonte, who opens July 28 at the Riviera, may make a movie in Italy with Farley Granger.

CHICAGO

Sauter-Finegan replacing Louis Armstrong at the Blue Note July 31 for two weeks . . . Eddy Howard makes his first stand since his illness at Monticello, Ind., at the Ideal Beach Resort July 27 for a week . . . John Schenck's *Jazz Photography* off the presses and now on sale in record shops as well as bookstores . . . Sky club, suburban jazz joint, went bankrupt and was auctioned off.

Duke Ellington, Billie Holiday, Coleman Hawkins, Jimmy Iles' Dixie band, and a host of others played a benefit show for deejay Daddie-O Daylie at the Hines veterans hospital . . . Carl Ravazza the headliner at the Chez Paree . . . Rusty Draper making his initial stand in Chicago at the Black Orchid . . . Paul Neighbors band back again into the Aragon for a month starting July 21.

Chuck Foster swings back this way with a week's stay at the Colonial hotel, Rochester, Ind., July 13 . . . Russ Carlie has four weeks at the Trianon . . . Jimmy Granato replaces Bill Rheinhardt in the clarinet chair at Jazz Ltd. for two months while the latter takes a vacation . . . Harry James did great with unusual two-day booking at the Aragon July 10 and 11.

Henry King comes into the Palmer House July 30 to Nov. 18, backing the new revue, *What's My Act* . . . Buddy Moreno is re-forming his band and takes to the road this fall . . . Tommy Reed holds forth at Dutch Mill, Delavan, Wis., July 10 through 21, coming back to Chicago July 22 at Oh Henry ballroom and remaining until Aug. 30.

HOLLYWOOD

JAZZ BEAT: Off-nites (Tuesday) at The Haig, with Harry Edison (trumpet), Oscar Pettiford (amplified cello), Al Stoller (drums), Arnold Ross (piano) and Joe Comfort (bass), are now the gathering spot for the faithful—and why doesn't one of our west coast platteries specializing in this genre catch this combo on wax? . . . Buddy DeFranco held at the Cleft Club to July 21. And what were Buddy and manager Milt Gray doing way down there near Malibu with Al Marx of the new Trend record company? . . . Tiffany club in switch, with the Ink Spots coming in July 10 to follow Johnny Hodges combo . . . And Pete Daily, whose loyal fans are irked because he isn't mentioned here more frequently, is still holding forth at Astor's in North Hollywood.

BAND BRIEFS: Jerry Gray reassembling his Local 47 band, his best (not meaning any offense at the boys from 802) for July 21 opening at the Palladium . . . Al Donahue announced for stand at Coconut Grove this month . . . Frank Remley, Phil Harris' guitar-playing sidekick, emerged from radio for summer stint (started June 30) at Roosevelt Hotel's Cinegrill. Has interesting little band (six-piecer) built around flute-clarinet-trumpet idea.

Russ Morgan, with 25-piece unit (including fiddles, singers, etc.) announced for July 3 opening at Harry Schooler's Casino Circus (formerly Casino Gardens), where it will be a battle for summer business between Morgan and the redoubtable Lawrence Welk, at the Aragon on the other side of the Ocean Park pier . . . Maybe this should be a jazz item—Jerry Fielding band launched series of Monday night big band jazz concerts at Crescendo, Sunset Strip swankery.

TELENOTES: Chuck Miller (of Chuck Miller trio), who has been emceeing the Palladium's TV shows, has been signed to a seven-year contract by manager Sterling Way . . . Carmen Cavallaro now headlining his own videopos on KNXT (Friday, 10-10:30 p.m.) in effort to lure some of that Liberace audience . . . Passing note: Jenny Barrett, the new Vogue Records star, who used to be Jeri Sullivan, will be Mrs. Bob (Ten Top Tunes show on KLAC) McLaughlin by the time this issue hits the stands.

SAN FRANCISCO: Joe Sullivan returns to the Hangover club July 23 as leader of the house band, with a lineup consisting of Lee Collins, trumpet; Bert Johnson, trombone; Pudd Brown, tenor sax and clarinet; Smokey Stover, drums, and Dave Lario, bass. George Lewis, who did excellent business in June in the spot, will return in November following Kid Ory . . . Buddy Morrow due July 27 for a one-niter at Sweet's, with Ralph Marterie coming along later.

Count Basie due Labor Day weekend for dances at Sacramento, Oakland, and Richmond . . . Rusty Draper in a quickie return to his old hollering-ground, the Rumpus Room, for the first 10 days of July . . . Del Courtney recovered from his sudden illness and is back on the air. Del's band did a two-week-er at the Ali Baba in Oakland in June and is setting up summer dates.

The Dorsey Brothers come into the Bay Area early in August for dates, including a one-niter at the El Patio . . . Trombonist Chuck (Turn to page 20)

## Cover Story

# Bandleader-Instrumentalists Again To Be Idols Via Push Of Dorseys, Et Al?

A few weeks ago, Jimmy Dorsey stepped for the first time in nearly 20 years onto the same bandstand occupied by brother Tommy, and by this simple action raised hopeful questions within the musical instrument industry. With Artie

Shaw again blowing clarinet at the head of his own band and with the Benny Goodman aggregation of the late '30s reassembled for a tour, would the dance orchestra craze symbolized by the Dorsey Brothers return? And, in particular, would bandleader-instrumentalists become public idols again?

On these questions, industry spokesmen report, revolves in part what may well be the heaviest sale of band instruments on record. For today, following a trend that has been snowballing in the U.S. since 1947, more persons are studying music and more are purchasing musical instruments of all kinds than at any time in a generation—all without the proven incentive of emulating popular musical personalities.

## The Links

Citing the logical links between Rudy Vallee and the cellar saxists

of the '20s, Benny Goodman and the clandestine clarinetists of the '30s, and Harry James and the trumpet tyros of the '40s, one industry representative put it this way:

"The clarinet and trumpet were pet instruments in the heyday of Goodman, Shaw, and James. The trombone was very popular, thanks to Miller and Dorsey. Hero-worship had a lot to do with it. Now, there hasn't been a musical figure on any list of top-20 celebrities in a long time, but if it ever happens again, with the interest in musical instruments what it is today, sales will be fabulous."

Though the impact of celebrities upon Junior's desire to master flute or flugelhorn is generally recognized in the industry, it is still an unmeasured quantity, to which varying degrees of weight are ascribed by the trade-wise.

For example, asked whether Ar-

thur Godfrey deserves chief credit for the upsurge in ukelele sales, a representative of the National Association of Music Merchants Inc., replied with an emphatic and unqualified "Yes." Yet the same query, put to a spokesman for the American Music Conference, an industry-wide promotional agency sponsored by some half-dozen trade organizations, brought this response: "Of course Godfrey helped, but there is far from complete agreement that he was the chief reason. As a matter of fact, the AMC reported a uke comeback was in the making long before Godfrey ever played his uke on the air."

Whether the radio redhead was the principal cause or not, the uke boom, whose first big impact was felt in 1949-50, constituted the little four-stringer's greatest heyday since the flapper era, and awakened interest in other fretted instruments, as well, industry spokesmen assert.

## Can't Catch Up

Although actual unit sales figures of ukeleles are not recorded (Turn to Page 16)

## Caught In The Act

Joni James, Sweets Ballroom, Oakland, Calif.

Joni James stopped off here prior to her State Line Lodge date at Lake Tahoe. She did a one-niter at Sweet's ballroom with Maynard Ferguson's band to a disappointing Wednesday night crowd of around 1,700. Though she had cracked house records at San Luis Obispo and had racked up substantial grosses at other spots on her way north, in Sacramento and Oakland she drew less than expected.

Singer came on at 10:30 and 12 for shows with the band. Her entire manner and performance were disappointing as she simpered at the audience with repartee that put her above her fans, sang out of

tune (obviously she can't bring an echo chamber on the job), and seemed a little too casual to make friends. Joni did her record hits, each introduced by a hoked-up gimmick, then sang version of *Birth of the Blues* that would have been better suited at an amateur hour. This act may be a hit at clubs and theaters but on the one-niter circuit she fell below what was expected of her and should reconsider her entire presentation in front of this type of audience. The crowd, with slight exception, was composed of her fans only, and not the regular Oakland one-niter bunch.

—Ralph J. Gleason

Juanita Hall, Bill Snyder, Ann Russell,  
The Black Orchid, Chicago

Current Black Orchid show is easily its best since Harry Belafonte appeared in March, as the intimate nitery spots Juanita Hall, the Bloody Mary of *South Pacific*, pianist Bill Snyder, and impressionist Ann Russell.

Miss Hall is a definite hit here. Her strong voice and compelling delivery, which reminds a great deal of Mabel Mercer and early Ethel Waters, brings heavy reaction to torchers like *How Deep Is the Ocean* and Ellington ballads *Mood Indigo* and *Solitude*. It's a bit less sure on up-tempo tunes like *Deed I Do*, in which she gets Billy Daniels. A special material opener on *There'll Be Some Changes Made* is (she confesses) a bit corny, but highly effective. Biggest hands go to, naturally, *Bali Hai* and the charming *Happy Talk*, and she leaves the stand with the room demanding more.

It might behoove Juanita, however, to explore the possibilities of working sans mike. It's a bit incongruous for a voice that unaided filled New York's largest legit theater to rely on electronic help in a room that seats maybe 125 persons.

Snyder, the pianist of *Bewitched* fame, gets excellent support from guitarist Ray Biondi, and scores with his adept keyboarding on originals like *Picadilly Circus* and a two-fingered *Ravioli Rag*, familiar tunes like *Handful of Stars* and *Lonely Wine*, and some light pat-



Juanita Hall

ter. His Templetonian gimmick of making up a tune from five notes selected by the audience went over well.

Strongest of Miss Russell's impressions were long bits on Gloria Swanson and Hildegard. The physical resemblance was near-perfect, the material sharp, and the audience response swell. But earlier part of the act, in which she does Sophie Tucker, Mae West, Louella Parsons, and various types of girl singers, is lacking in projection and punch.

Ken Sweet and Rudy Kerpays split the intermission and accompaniment duties, bassist Jim Aton worked with both.

—jack

Tony Bennett, Charlie Spivak Ork,  
Edgewater Beach Hotel, Chicago

Tony Bennett headed the second in a series of new (for the Edgewater Beach) shows here, in which a top record star is featured along with a name ork. It proved considerably less successful than the first, which spotlighted Patti Page.

Though Tony punched hard and sang very well on an excellent variety of tunes, as he mixed up standards and his record hits, it appeared that he simply wasn't a big enough name to grab initial interest (the beautiful outdoor Beachwalk, with almost 1,000 capacity, was comfortably filled, but crowd was noticeably older than the Page audience).

He led off with a striding *You Can Depend on Me*, followed with

the recorded *Congratulations to Someone* and *Because of You*, switched to *Old Black Magic*, then back to two record hits before closing with a fast *Sing You Sinners*. Vastness of the Beachwalk almost precluded any sort of intimacy, but he came close to figuratively bringing everyone ringside later in the evening with *I'm the King of Broken Hearts*.

Charlie Spivak's band was held over from the previous two weeks, and did a splendid job, both during the show and for dancing. It would have brightened the show considerably and given it added weight had Spivak been given even one solo spot in it.

—jack

Xavier Cugat Orchestra, Statler Hotel, Los Angeles

Return of Cugat's troupe here (it was the Statler's opening attraction) marked inauguration of the policy under which Cugat's regulars will remain for 10 weeks with changes only in subordinate acts. Current bill was topped by a comic, Alan Carrier, whose routines as a mimic, monologist, with a wide range of material (including the usual take-offs on top name singers), were clever enough but in a field where unusual talent has become almost commonplace. Anyway, the real attraction here is Cugat himself, his band, and Abbe Lane.

Latin bands may come and go, but Cugat himself remains as a unique personality, solidly en-

trenched in his own particular niche. Some say that to Latin music, Cugat is what Lombardo is to American dance music—an exponent of commercialism (what the

public likes) rather than a critic's choice. Be that as it may, he pioneered this field in the U.S., and is entitled to the payoff.

His current band, during the opening week, could have used more rehearsal on the show numbers, but on Cugat's own brand of dance music it was, as usual, lively, colorful and interesting at all times. And it got more people out on the dance floor who seemed to be having a bona fide good time at it than is usual in class supper spots.

Then there is Abbe, whose talent has been questioned, it's true. But in a business where the marketability of sheer feminine sex appeal is never questioned, there is certainly a place for Abbe—and this is it.

—emge

Judy Johnson, Vic Damone,  
Chicago Theater, Chicago

Judy Johnson, who has been a featured singer on the NBC-TV Saturday night *Show of Shows* for the last three years, is branching out with a brand new act that should push her into the front ranks of show business. It has polish, originality, freshness, splendid routine, and with a little spit and rubbing should acquire a high gloss. It's acquired most of that in a few short weeks. Much of the work must have been going on for months.

Miss Johnson, is a much more comely miss than viewed through the television screen, and while she started as a band vocalist with such groups as Les Brown and Sammy Kaye, she's come a long way in the few short years. New act, called Judy Johnson and Her Dates has facets of the Kay Thompson and William Bros. turn as well as the Blackburn Twins and Martha Stewart. However, she emerges just as strongly in several of the numbers when she is not framed by her partners. Buddy Schwab and Forrest Bonshire, her terp and singing cohorts, who also did a sock job on the choreography of the act, introduce Judy in special intro and then pace her through *Riding High*. She's left alone to sock over *I Believe*, which is not in her idiom, but gets a great hand nevertheless and *Red, Red Robin*, more in her style. Miss Johnson surely should be picked up by one of the record companies. An extra hand should be given Mel Paul, who staged the act.

Vic Damone is the headliner and the young singer, now back in civies after a hitch in the army, scores with his ballads. However, he's also fine in the upbeat *Lady Is a Tramp*. He was reviewed and caught in the act two issues ago.

—zabe

Ice Charades,  
Conrad Hilton Hotel, Chicago

This 14th edition of the ice review here doesn't vary much from its predecessors in the usual ballerinas, formations dance teams, a puppet show, a magician, a little comedy, and some exciting moments. However, what few bright moments evolve, are those highlighted by the original music of Hattie Smith. While this show has a weak theme called *Ice Charades*, Miss Smith has managed to mount the production numbers well and turn out eight tunes. Oddly enough, much of the best music is lyricless, especially a real low-down blues backing part of a puppet turn, and also the solo act of Dick

## Piatigorsky, Stern Set For Duo-Date At Robin Hood Dell

Philadelphia—Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will appear in a "double feature" program at the Robin Hood Dell July 23 during the fifth week of free concerts.

Chilean pianist Claudio Arrau will be heard July 20 followed by an all symphonic program featuring the Dell orchestra July 21. Antal Dorati, conductor of the Minneapolis Symphony orchestra, will be on the podium for the three concerts.

Price. Of the songs, the best seems *Sweet As They Come*, which has a nice lilt to it.

Frankie Masters, who is in his fourth year here and his third decade in the orchestra business, paces the blades in customary fine fashion, besides doing the emcee

## Canadian Film Short Highlights Jazz Clubs

Montreal—Associated Screen News of Canada began distribution of *Spotlight on Jazz* late in June, a film short that highlights jazz clubs and their functions throughout Canada.

Montrealer Paul Bley leads the trio and wrote the music seen and heard in the short. It opens and closes with a large orchestral opus conducted by Lucio Agostini well known in Canadian radio circles, and features a commentary by Stan Kenton, with particularly effective camera studies of his audience. Centers covered include Toronto, Vancouver, and Montreal.

chores. In addition to the song team of Denise and Darlene, Eileen Carroll chirps the vocal backgrounds. In the act department, Sid Kroff, with his dolls, gets fine applause, as do the comedy efforts of the Maricich and Peterson, who get all tangled up as they try to rescue a maiden from a burning house.

—zabe

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—zabe

## Movie Music

# Hit Songs From Pics Can Be Valueless To Writers

By CHARLES EMGE

Hollywood—The recent rush by movie makers to cash in, via the exploitation route, on the "discovery" that themes from underscores, such as *Ruby from Ruby Gentry*, and incidental songs such as *Anna from Anna*, could emerge as "pop hits" as phonograph records, isn't bringing joy (or dollars) to all concerned.

And the fact that the present upsurge of the idea—the tie-in of a tune with a picture for the purpose of exploitation—is being hailed by trade papers as a new development is a subject of some amusement.

### Goes Way Back

The thing goes all the way back to the early days of silent pictures when songs were written, or se-

lected, as "love themes" to be played by nickelodeon pianists, later by organists and theater orchestras, in conjunction with the screenings.

The melody now known to millions as the "Amos 'n' Andy" theme song was published, introduced, and plugged for that purpose, under the title *The Perfect Song*, for D. W. Griffith's silent screen epic, *The Birth of a Nation*, around 1915.

Among those who aren't com-

pletely happy with the present fuss over the subject are some composers. When a composer is signed by a studio to do an underscore, the contract, in most cases, conveys all rights to the music to the studio or producing company. If an enterprising publisher—and all major studios now control their own publishing outlets—spots a tune which, with or without lyrics, can be turned into a pop hit, the composer may find that he doesn't figure at all in those royalties from records and sheet music sales.

### No Complaint

Heinz Roemheld, whose *Ruby* theme provided one of the most recent examples of how such a melody could be developed into hit parade material, is one who is not complaining on such grounds.

"I wasn't even thinking of writing a song when I did the score to *Ruby Gentry*, and, technically, I had no legal rights in the song. In my case the owners of the rights were extremely generous in the arrangements completed when *Ruby* became a major hit. But all Hollywood composers aren't so fortunate," he says.

### Limelight Music Story

But the most interesting case is that of Ray Rasch, who worked with Charlie Chaplin on the music to Chaplin's *Limelight*, whence came *Terry's Theme*, pushing its way steadily up on all lists.

Rasch, a young composer-arranger, was playing solo piano in a small nitespot here when he was signed by Chaplin to "assist" the actor, who has almost no formal musical training, in writing the music for *Limelight*. Chaplin "composed" the music by sitting with Rasch for many hours a day and conveying to the pianist, by various means, the particular emotions he wanted expressed in the music. For hour upon hour, for day after day, Rasch would experiment with themes, chords, and musical ideas until Chaplin was satisfied that he had exactly what he wanted.

There are some cynics who refuse to accept the proposition that Chaplin has any right to call himself the "composer" of music produced in this manner, but Rasch, himself, has never made an issue of it. That is, he didn't until *Terry's Theme* started working its way up on the best-seller lists among current record releases. He says, without bitterness, but somewhat sadly:

### Not Much Good

"When Mr. Chaplin hired me, I was so pleased with getting what I figured would be my 'big break' I didn't think about anything except doing a good job. But the way things turned out I'm afraid it really didn't do me much good. In the few places in this country where the picture was shown (it never has been shown in Los Angeles) my friends had to fight their way through picket lines to see it."

"And as to the *Terry's Theme* records—well, you see, Mr. Chaplin was just paying me by the hour as a short of musical stenographer, as he saw it. So I don't even get my name mentioned on the records, let alone get any financial remuneration."

## Chicago Theater Sets Mickey Rooney Date

Chicago—Chicago theater, lone loop vaudehouse, is bringing in Mickey Rooney as headliner July 24, after the current stay of the Four Aces and Ella Fitzgerald. Les Paul and Mary Ford will be the stars for two weeks starting Aug. 7.

## Memphis Hotel Books 4 Sweet Name Bands

Memphis—Four name bands of the sweet school will round out the summer schedule at the Magnolia Roof of the Hotel Claridge. Current attraction is Ted Weems, who will occupy the bandstand through July 23. Slated to follow are Clyde McCoy, July 24—Aug. 6; Shep Fields, Aug. 7—20; and Jan Garber, Aug. 21—Sept. 3.



JUNE ALLYSON looks on bemusedly as Van Johnson rips off a couple of practice paradiddles for scenes in *Remains to Be Seen*, film reviewed below.

## Movie Reviews

# '5,000 Fingers' Film Arty Blend Of Fantasy, Ballet

The *5,000 Fingers of Dr. T.* (Hans Conreid, Tommy Rettig, Peter Lind Hayes, Mary Healy; music by Frederick Hollander).

Rating: ★★★

This one's hard to call. A combination of fantasy, ballet, and filmusical, it comes perilously close to being an "art picture," a field in which Hollywood has yet to develop a market. Dr. T. (Conreid) is a piano teacher forced to give piano lessons to little boys who hate to practice.

The little boy in this story (9-year-old Tommy Rettig) goes to sleep at his piano, wanders through a dream world in which his teacher has become a sinister monster bent on forcing 500 little boys to spend 24 hours a day practicing at one giant piano. A friendly plumber (Hayes) enters the dream as the youngster's rescuer, helps mother (Mary Healy), who in real life had said, "he will learn to play piano if I have to keep him at that keyboard forever," to a better understanding of why some youngsters may be better off playing baseball than practicing the piano. (The piano industry isn't quite sure whether it likes this picture or not.)

The film doesn't look like a good bet at the boxoffice—casual moviegoers will find it pretty heavy going. A picture of this type would have a better chance with music of more popular appeal—even warhorses from the "popular classics." Hollander's music, essentially original for this picture, on first hearing had the sound of a composer who was trying too hard in limited time to produce something more important than this picture called for.

Nevertheless, thanks to the incomparable Conreid, and the appeal of newcomer Tommy Rettig, *5,000 Fingers* has enough entertainment value to hold the average adult's attention for its short running time, and there are plenty of chuckles in its somewhat sly humor. Anyway, it's the kind of film "everyone will want to see," if only to decide for himself.

## Johnson Turns Drummer

*Remains to Be Seen* (June Allyson, Van Johnson, Louis Calhern; music direction by Jeff Alexander).

Rating: ★★★

This is a comedy-crime-murder thriller concerning an apartment house manager whose ambition is to drum with a name band (Van Johnson with soundtrack by Jackie Mills) and a girl singer (June Allyson with her own voice). She comes to New York in answer to a telegram signed Benjamin Goodman, thinking it is from Benny Goodman, only to learn that this Goodman is the attorney of an uncle whom she barely knew, and that the deceased (by murder) uncle has left her his money.

It's good lively entertainment into which the music sequences incidental to the action (it is not a filmusical) have been fitted with skill and imagination, and in such a way to add flavor without impeding the film's basic pattern.

But musicconscious movie goers will enjoy June Allyson in a jazzy treatment of *Toot, Toot, Tootsie*, an MGM staff unit's simulation of a phonograph record of *Pagan Love Song* (solos by Jimmy Zito, trumpet; Don Lodice, tenor), Dorothy Dandridge (spotted in a night club sequence) in *Taking a Chance on Love*, and neat insertion of the Dick Whiting-Johnny Mercer standard, *Too Marvelous for Words* as the "romance theme."

As a drummer, Van Johnson doesn't come up to Mickey Rooney's extraordinary performance in *The Strip* (to soundtrack by Cozy Cole), but he certainly achieves sufficient authenticity for the role.

—Charles Emge

## Soundtrack Sittings

Glenn Miller Story notes from Universal-International: Nino Tempo (Horace Heidt's clarinetist-tapdancer-singer discovery) signed to portray Benny Goodman as youngster in Ben Pollack's Venice Ballroom band of 1924-26 (to solos recorded by Blake Reynolds), but character was switched to "Willie Schwartz" when studio unable to secure clearance from Goodman to use his name in script. . . Ray Linn recreated Bobby Hackett trumpet solo in recreation of Miller recording of *String of Pearls*. Babe Russin ditto for Tex Beneke's tenor on *In the Mood*. (Turn to Page 6)

## SONGS FOR SALE

♦♦ Starring ♦♦

### STEVE ALLEN



#### Thoughts While Jamming

When musicians live like pigs it is called "Bohemian"; when common people live like pigs it is called living like pigs.

Vic Damone got his start when he was an elevator operator at the Paramount theater. He stopped Perry Como between floors and sang for him. He will never forget Perry's encouraging words, "Four, please."

When some drummers take a solo it sounds like a horse kicking down his stall.

It has always seemed to me that the lyric to *Keep Young and Beautiful If You Want To Be Loved* is extremely cruel.

#### Boy, What Kicks!

We had a wonderful jam-session at my apartment the other night. Boy, what kicks we had. Kicks from the people downstairs, kicks from the landlord, kicks from everybody.

People who have haircuts like Jerry Lewis should never wear horn-rimmed glasses.

Sometimes when I hear a bass man do a solo it brings to mind a picture of a coy hippopotamus tiptoeing across the stage.

The sound of French-fried potatoes being dropped in a sizzling pan of hot fat is the same as the sound of applause.

I knew a trombone player once who had a nightmare in which he was trying to play *The Flight of the Bumblebee* in a telephone booth.

Man, I've got a record machine that just won't stop. It's not particularly good, it just won't stop.

Mel Powell can go longhair and legit all he wants, but why can't he occasionally, just as a sideline, knock off one of those great piano solos a la *The World Is Waiting for the Sunrise*?

#### Why Combo Broke Up

When I was in high school I played in a two piece band: piano and drums. It finally broke up, though. The drummer and I kept fighting as to which one of us could go out front to see how the band sounded.

For no particular reason a song that always annoyed me was *Oh, What It Seemed To Be*.

When all the smoke clears away I think the man who will have written some of the most lasting music of the past couple of years is Leroy Anderson.

Did you know that oval-shaped notes are a relatively recent addition to music and that in ancient times notes were square. And did you know that a lot of guys play as if they still were?

## Sound Track Siftings

(Jumped from Page 5)

with Karl Leaf the same for Al Klink's solo on same record.

Matty Matlock arranged recreation of Ben Pollack 1927 recording of *I Found a New Baby*. . . Rudy Friml Jr. enacting role of pit ork leader in sequence representing Miller's first appearance at N. Y.'s Paramount theater. . . Actor Jimmy Stewart, under tutelage of Joe Yukl, doing excellent job of simulation to Joe's soundtracks, but unable to resist temptation to emit occasional honk, so director Anthony Mann had stopper placed inside mouthpiece. "And just when I was starting to get real good," said Jimmy.

George Fields, who did the harmonica solo heard in Heinz Roemheld's underscore to *Ruby Gentry* (and George is a bit irked because he believes Danny Welton, who did in on the Les Baxter record, has been taking bows for the film recording, also) is recording harmonica solos in Jeff Alexander score for MGM's *Fort Bravo* (Bill Holden, Eleanor Parker), Civil War background film nearing completion.

Jonie Taps, Columbia producer who touched off Hollywood's latest trend, use of top music names as screen performers, will do a remake, as a musical, of the 1940 Fred MacMurray-Jean Arthur starrer, *Too Many Husbands*, with title switch to *The Pleasure is All Mine*. Figuring on music names for top roles.

Hugh Martin, pianist and right-hand music assistant to Eddie Fisher, in Hollywood from New York to handle vocal arrangements on Judy Garland starrer, *A Star Is Born*, to be produced independently by Sid Luft for Warner release, and rolling in August. Songs by Harold Arlen (music) and Ira Gershwin (lyrics).

Bianchi & Co. (see "Caught in the Act," *Down Beat*, July 15), unique combo featuring Bianchi (flute) and Carlos Vidal (bwanga), drew featured spot in Lippert Productions' forthcoming Paulette Goddard starrer, *Sins of Jezebel*. Unit also set for spot in untitled 3-D musical at Universal-International.

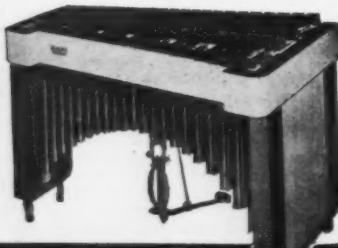
Ward Kimball, Disney artist who doubled as chief (and trombone) with *Firehouse Five Plus Two*, will reassemble the band to do music for a jazz subject to be included in Disney's new series of shorts *Adventures in Music*, on which Kimball is also handling direction.

Andre Previn is writing a 30-minute ballet for MGM's forthcoming Gene Kelly starrer, *Invitation to the Dance*. Previn is also handling music direction on MGM film version of Cole Porter stage musical, *Kiss Me Kate*, a July starter.

Tommy Rettig, 10-year-old star of 5,000 *Fingers of Dr. T* (see film reviews, this issue) off on personal appearance tour to aid exploitation on picture, which is getting all-out promotion due to unusual nature of film.

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## Freddy Guerra Band Strong Boston Entry

Boston—Freddy Guerra's skillful dance band, now completing its second year at the nonpareil Totem Pole Ballroom, is setting a high criterion of sound, precision, and imagination as dance bands return to prominence in New England.

Staffed entirely by thoroughly schooled Schillinger House students and graduates, the band is not only raising the local level of dance music, but is also providing invaluable practical instruction for its members. Promising arrangements, for example, turned out in Schillinger arranging classes, are tried out in actual performance. Furthermore, Guerra has enlisted several Schillinger faculty members as advisors to the band in their respective specialties.

#### Pride in Effort

As a result, the Guerra orchestra has over 200 specials in the book as well as metamorphosed stocks on current tunes, and a pride in its musicianship that brooks no goofing on the job.

Particularly important in the overall cohesive sound of the band is the brilliant lead work of trumpeter Babe Donahue, trombonist Walter Nims, and altoist Joe Viola. Donahue is a pupil of the storied Fred Berman and played with Sam Donahue; Nims is a Woody Herman alumnus; and Joe Viola played lead for Dick Himber and NBC staff orchestras.

Within the band are no less than six arrangers, not including Guerra, with a large part of the current book having been written by pianist Art Haigh, altoist Vic Hogan, and baritonist Dick Spencer.

#### Avoids 'Boston Beat'

The Guerra band avoids what has been grimly described as "the Boston Beat" and swings instead with practiced lightness. In addition to Haigh, the rhythm section includes bassist Al Takvorian, and until he left for the Jackson-Harris band, drummer Joe MacDonald.

The band has an expert change of pace set for it by Guerra and for further variety, occasional use is made of a Dixieland unit within the band. Aside from the Totem Pole, the band has played a number



Freddy Guerra

of college dates in the area and is steadily increasing in renown.

Freddy is convinced that the band business is at the initial stages of a renaissance, but he points out that "now especially is no time for a leader to experiment in new sounds and the like. The important thing is to get the kids interested in dancing again. And to do that the leader must know what the kids want—what kind of beat, what kind of tunes. For the leader to get the dancers interested in his band, he has to show his interest in them."

And the potentialities of this two-way relationship, when successfully achieved, are in constant, crowded evidence at the Totem Pole these summer nights as more and more New Englanders dance to the highly professional music of Freddy Guerra.

—nat

## Eartha Kitt

(Jumped from Page 3)

in the *Window*. These things I just don't feel. I have to converse with an audience." Since, at the moment, Miss Kitt was merely conversing with the press, she casually propped a perpendicular leg against her chairback and, somehow, leaned forward, notwithstanding; it seemed as good a signal as any that what would follow was important.

"When I came back from Europe," continued the contorted Miss K., "they told me, 'You'll never be commercial.' They wanted to make me a juke box artist. But I think they underestimate audiences. The minds of the people are not as small as people in the entertainment world think. A song doesn't have to be 'commercial' in the sense they use it, to be commercial in the real sense."

#### Still Unsatisfied

"Of course, I suppose everybody starts out not wanting to be 'commercial,' but then they find it's the only way to make money, and they prostitute themselves. Anyway, I wouldn't sing a recording contract until Dave Kapp came along, and he seemed to be interested in me as an artist, not just in his company alone, so I signed with Victor. But I'm still not satisfied with my repertoire. It took me a year to get 10 good songs."

The Kitt holdout, songwise, is not the only instance in which she has remained adamant since turning professional in 1946 by way of a Dunham scholarship that brought four years of training and experience with the famed dance troupe.

There was, the *Uska Dara* damsel will tell you, more than a bit of starch on her upper lip when, during a European dance tour, the hot canary took flight from the Dunham nest to test her solo wings in a Paris nightclub.

(Turn to Page 8)

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TALLULAH BANKHEAD doesn't appear at all interested in the conversation going on behind her, as Rosemary Clooney greets Marlene Dietrich at a Las Vegas nitery.

← WHEN GARY COOPER went to Mexico as one of the stars in *Blowing Wild* (a Warner Bros. pic), he took along his guitar. Here he's seen playing a duet with one of the mariachis who were constantly present on the set.



AS *THE GLENN MILLER STORY* nears completion at Universal-International studios, Jimmy Stewart, who plays Miller, gets a few final trombone tips from Joe

Yukl, who coached Stewart musically for the role, also played some of the solos. At right, a jam session scene from the movie, with Stewart sitting in with the Louis

Armstrong All-Stars, plus tenor man Babe Russin. Left to right are Stewart, Trummy Young, Russin, Barney Bigard, Satchmo, bassist Arvell Shaw, and Marty Napoleon.



WHILE RAY ANTHONY played at Ciro's in Hollywood, he participated in one of the regular Saturday afternoon teenage Coke parties held there by deejays. At left, guest Margaret Whiting expressively puts over a song as Ray

looks on approvingly. Center, movie star Rory Calhoun gives the kids a boot, while at right, he and Ray are joined by Mrs. Calhoun and another flicker personality, Jeff Chandler. Anthony has since gone back to New York,

where he took over on the Chesterfield TV show with Bob Eberly and Helen O'Connell as summer replacements for Perry Como. He'll also appear as part of *Down Beat* Star Night at Soldier Field, Chicago, on Aug. 1.

## Firms Ready EP, LP Push

(Jumped from Page 1)

been highly elated with the returns of the special motion picture releases like *Call Me Madam*, *Salome*, and *Hans Christian Andersen*, and will hit hard on other big film musicals with the biggest punch probably reserved for the upcoming *White Christmas* film with Bing Crosby and Donald O'Connor.

Decca is also coming out with a Dorsey Bros. release as well as some of the heavy selling Leroy Anderson. On the jazz kick, it plans to put out albums taken from the Esquire concerts during 1944-5-6 and while Brunswick will continue its jazz policy of frequent LP releases, much of the older stuff is being converted into collectors' classics.

MGM records is going heavily toward EPs, 17 already set for release. Many of its best selling albums are being converted to EP, such as *Slaughter on 10th Avenue*.

As for jazz, MGM will put out some Dizzy Gillespie sides it acquired from Musicraft as well as its own sessions with Chubby Jackson. Other jazz EPs will feature Don Byas, Erroll Garner, and Slam Stewart on purchased Super Discs.

### Secrets

Columbia has not announced its new plans for LP, which it inaugurated, and EP, but it's known that it has a secret program up its sleeve, partly reissues and partly specially recorded. Several new artists will appear on EP and LP, among them Art Van Damme, who was last on Capitol, and Wally Rose, who will do some piano ragtime sets. Epic Label will probably take over some of Okeh's r&b people for EPs, one of them by Wild Bill Davis, another Buck Clayton with the Marlowe Morris trio.

While this has been a review of only the major companies, the other platter firms are making like plans for the fall, a spot check of the independents revealed. While

## Eartha Kitt

(Jumped from Page 6)

"I hadn't wanted to make a complete break, in the beginning. I was insecure — mentally, emotionally, and artistically. You know, when you're with a troupe, it's like being with Mother all the time. But I didn't want to be a chorus girl all my life, so when this offer came I asked if I could double into the club, just for a week, to see if I were any good."

Top echelon approval did not materialize, however, Miss Kitt relates, so she turned in her notice and simultaneously turned on herself a limelight whose intensity kept increasing from Paris to Athens to Istanbul, and back to Paris, again, where Orson Welles cast her in his *Faust* and Broadway producer Sillman followed up with a contract for *New Faces*, the biggest break, to date in the Kitt kaboodle.

Just how much of a break the Sillman revue has been, Miss Kitt explains like this: I turned down a \$5,500 contract to play a club in Las Vegas, in order to stay with *New Faces*. I suppose I shouldn't say that. People will probably think, "Aw, who turns down money?" But, after all, *New Faces* has been very good for me, and besides I figure if they offered me \$5,500 now, they'll offer me more later, so what did I really give up?

"I prefer the theater, though. There's not as much money in it, but I'm happier. I haven't got an ulcer yet. In a club, there's too much competition—waiters moving around, people talking. At the theater, people come to see what's on the stage, not to look at each other or to see what they're wearing. Or to see what you're wearing. No, there's nothing like the theater; I don't care what anybody says."

perhaps thought of as a money and space saver originally, LPs and EPs have been a golden fount to record companies especially during the last year.

## Counterpoint

By NAT HENTOFF

Many months of distraught females, keening simultaneously over their erotic memories, have made us aware of the traumatic possibilities of the tape recorder.

The creative possibilities of the instrument, however, have

—in the midst of this outburst—been lost sight of. Recently, however, in Venice, New York, and Boston, some of these potentialities have come to startling life.

### Meeting of Minds

The two men responsible are Otto Luening and Vladimir Ussachevsky. Luening, both composer and flutist, had long been looking for someone to improvise with. Improvisers being hard to come by in classical circles, it wasn't until he met Ussachevsky that he discovered he could improvise with himself by use of a tape recorder.

The two men went further and began to compose works especially designed to be played on tape.

As Jay Harrison described the process in the *New York Herald Tribune*, "The methods involved in this practice demanded that at different moments the performer (recording into a microphone) speed up the tape, slow it down, play it backwards, run it from beginning to end, recording new music on top of old."

After several close hearings of their works thus far, I'm inclined to agree with Howard Taubman of the *New York Times* that the tapesichordists are still in a very experimental stage and only at odd moments does anything thoroughly meaningful take place. Luening's *Fantasy in Space*, for example, is most successful because of its firm structure involving a basic melodic line to which Luening taped other lines and accom-

panying harmonic figures in a pungently cohesive fusing.

But the important aspect of their beginnings has been summarized aptly by Leopold Stokowski: "For centuries, composers have been obliged to write down their ideas for music on paper, and it has always required living performers to bring these ideas to life. The day may come when composers can work very much like painters, directly in the materials of sound, with the assistance of devices like the tape recorder."

### Can Apply to Jazz

It is here that the tapesichordist technique applies so clearly to jazz. Accustomed to a degree of simultaneous composing and performing, the jazzman should find the experience of working directly in the materials of sound somewhat easier than the classical musician.

Let's forget for the time the post-graduate methods of Luening and Ussachevsky—speeding up and slowing down the tape, playing it backwards, etc. On the basic level of adding layers of sound and then sculpting a coherent sonic whole by adroit splicing, think of the possibilities in non-commercial jazz. Why let the Les Pauls and Patti Pages pre-empt the whole field?

A major effort of will and imagination like Coleman Hawkins' *Picasso* or Lee Konitz's *Rebecca* might have been even more fulfillingly successful if multiple-taped and I would be enormously interested in hearing Charlie Parker improvise with as many additional Charlie Parkers as he'd care to invite.

The danger, of course, is that

even the serious jazzman might yield to the easy temptation of using the tape recorder as a gimmick. But the few who did would be unimportant compared to what might well be lasting achievements by men like Parker, Tristano, Brubeck, and those adventurous musicians whose important early experiments in extended jazz forms are contained in the Prestige *New Directions* series.

Time magazine, with its usual gift for crisp over-generalization, began its story on the tapesichordists by proclaiming, "Every age has had its characteristic instruments: in the 17th century it was the voice; in the 18th the clavichord and pipe organ; in the 19th the piano and the symphony orchestra. The 20th century instrument is the record machine—a phonograph or tape recorder."

In the body of the story Luening and Ussachevsky straightened out this journalese by underlining the obvious—"the tapesichord will never displace the orchestra. After all, Beethoven's *Ninth* is still Beethoven's *Ninth*, but it will give composers a brand new range of effects."

### New Dimensions

And in jazz, the tapesichord will not replace the unpredictable on-the-stand incandescence of successful improvisation, but on records and as a theory workshop, it can give the art of improvisation several new dimensions.

Eventually we might even be able to atone to the tape recorder for the ghouliah transgressions we have committed with its supple resources.

### Bergman Quits King

New York—Dewey Bergman, also playing in the pre-season artist and repertoire switching that's going on, has resigned from King Records, where he has been art director for the last 18 months. Bergman was instrumental in bringing many pop artists to the label and is said to have parted amicably with Syd Nathan, president of the outfit.

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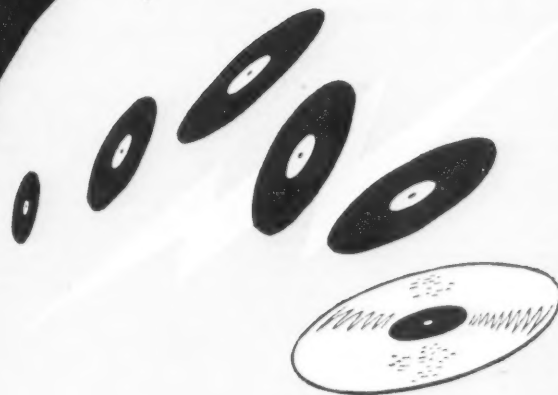
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## Sound Advice

By Irving Greene\*

Dear Mr. Greene:

I have just built a bass reflex cabinet for my ALTEC LANSING 12" Duplex Loud-speaker MODEL 601A. I followed construction plans that I came across in one of the radio hobbyist publications. Their formula for size of port opening is 80 percent of the area of the circular opening for the 12" speaker. I have completely lined the cabinet with a rug padding and the results seems to be favorable. However, I notice a certain muddiness, and many of my friends agree that this condition exists.

A friend of mine who has had correspondence with you a few years ago regarding other high fidelity problems suggested that I write to you requesting any assistance you can possibly offer to improve my situation.

What I specifically would like to know is—

- Is the formula for the size of the port opening correct?
- Should the cabinet be fully lined as I have it? (I did this on the advice of a friend).
- Is there anything I can possibly do with my cabinet to improve the quality of my speaker?

I would appreciate any assistance from you and I am most grateful for your interest.

Very truly yours,  
Harold Sands  
Scranton, Pa.

Dear Mr. Sands:

You left out one very important bit of information—the cubic volume of the enclosure you constructed. However, I shall assume that it is at least six cubic feet, taking into consideration that you used the plans from a radio hobbyist publication.

The answer to your first question is quite simple. Usually, depending upon the size of an enclosure, the port area is anywhere from 50 percent to 90 percent of the area of the circular opening for the speaker. So far, you have proceeded correctly. For your information, for a 10½" circular opening (proper diameter for a 12" speaker) the port area in a cabinet of 6 cubic feet should be approximately 85 square inches. This measures approximately 18" wide x 4½" high.

In answer to your second question, I am afraid that you were misinformed regarding the placement of absorbent material. Actually, one-inch Fibreglass is the best type to use. However, a couple of layers of Ozite (under-rug padding) can be used. Mode of lining the cabinet varies—but the bottom

and one side should be left unlined to provide a reflecting surface. A good rule of thumb is to line the top and back and either of the two sides.

In answer to your third question, a solid construction is the most important factor in constructing a cabinet. Material used should be given a lot of consideration. First, lumber should be of sturdy plywood and minimum thickness should be ¾". All joints should be screwed and reinforced with a good grade of glue. Corner joints should be reinforced with corner blocks. By varying the size of the port area, it is possible to tune the port so as to match the resonance of the cabinet to the cone resonance of the speaker. This procedure is fairly simple and can be accomplished by the average neighborhood radio technician, or you, if you fully qualify.

The equipment required for this task, in addition to an audio amplifier and the loudspeaker to be used, is a low distortion (low harmonic content) audio oscillator, a non-inductive 100 ohm resistor, and a high impedance AC volt-meter. A 1,000 ohm-per-volt rectifier type volt-meter is satisfactory, but a vacuum tube type is better. This equipment is available in most good radio service shops.

The procedure for the "tuning" of the port to match the resonance of the cabinet to that of the speaker is as follows: Connect the 100 ohm resistor in series with the loudspeaker voice coil, or, in the case of a two-way system, between the amplifier and the dividing network. The purpose of the resistor is to increase the internal impedance of the amplifier so that resonances in the speaker are not damped out.

Connect the volt-meter across the voice coil or, in two-way systems, across the amplifier output leads. Feed in a signal from the audio oscillator into the amplifier and adjust the level so as to get about two volts across the voice coil. Vary the oscillator frequency from 20 cycles to about 150 cycles in increments of 5 cycles and record the volt-meter reading at each frequency.

If the cabinet has no port there will be a frequency at which the volt-meter readings will hit a maximum. This is the frequency of speaker resonance in this particular cabinet. If the cabinet has a port, as in a bass reflex, there will be two maximums which may or may not be of the same amplitude. If the two maximums are of the same magnitude then the port area must be adjusted until the two maximum readings are of the same amplitude. Please note that each time a measurement is taken, the cabinet's back must be tightly in position.

The above adjustment will result in optimum performance from the speaker and cabinet.

When speaker and cabinet resonances have been matched, the response is free from "hangover effect," bass distortion is nil, and overall transient response is better, as peaks are reduced by the more

## Hi-Fi Flashes

A new VU meter "for easy, visual recording control of any recorder" has been introduced by TapeMaster, Inc., Chicago. The new VU meter makes it possible to "determine the correct recording level and to emphasize or deemphasize any particular passage and put your individual interpretation into any recording," the manufacturer asserts.

Swing of the indicator on the meter is at a slower rate, permitting quick, more positive reading of average power, and making the meter simpler for everyone, even the unskilled recordist, to use, the announcement said.

For a copy of VU Meter Bulletin No. 110, write to TapeMaster, Inc., 13 W. Hubbard St., Chicago 10, Illinois.

Price changes in the "Scotch" sound recording tape line—including price reductions on six tape items—have been announced by Minnesota Mining and Manufacturing company, St. Paul, Minn.

The price reductions ranging from seven to 22 percent on two types of sound recording tape, were attributed to "a combination of constantly growing demand for sound recording tape and some newly-developed production techniques," P. W. Jansen, sales manager for the firm's magnetic tape division, said.

The new prices affect quarter-inch "Scotch" magnetic recording tape No. 111 and No. 101 in 300-, 2400-, and 4800-foot lengths. Also reduced are most prices on empty tape boxes, and empty boxes and reels in combination, for these tape lengths.

At the same time, increases in the price of two items were announced: They are "Scotch" leader and timing tape No. 43 in 150-inch

## 20,000 Expected At Audio Fair

New York—Some 20,000 music lovers, audiophiles, and sound engineers are expected to attend the 1953 Audio Fair at Manhattan's Hotel New Yorker October 14-17, according to a recent announcement by Harry N. Reizes, Fair manager.

Mr. Reizes said a "record-breaking number of exhibitors, more than 100 of whom have already engaged display space," will be represented. Included are RCA, Hallcrafters, I.D.E.A. and National Company.

The 1953 Fair will be built around the theme of "Audiorama" and is scheduled to coincide with the Audio Engineering Society's annual convention. In keeping with the policy established with the first Audio Fair five years ago, the 1953 event will be open to all interested parties.

efficient damping.

The method of adjusting the port area would be to reduce its size by blocking the opening with a piece of plywood in small degrees (about an inch in width) alternating the right side to the left side, etc. In other words, you would take two pieces of plywood approximately 5½" square, and after your first reading, if you find the port area has to be reduced, you use one of the blocks and cover the port, reducing it approximately one inch in width.

You then close the back of your cabinet and again begin to take measurements noting the results by making a chart which you could follow and use for reference. You must be sure that when this block is placed against the port to reduce its area, it is held firmly in place by screws.

I believe the above information, if followed correctly, will serve to improve the performance of your speaker system.

If you find you require further information, do not hesitate to write to me again.

Very truly yours,  
Irving Greene

\*Mr. Greene's services are made available through the courtesy of Aeco Sound Corp., 115 W. 45th St., New York 36, N. Y.



The VU Meter

lengths and empty 4800-foot tape boxes were raised.

The R. T. Bozak company has announced a binaural-monaural speaker system, including two woofers and two dual tweeters, the latter mounted unconventionally back-to-back, each set radiating through a port in the side of the cabinet. There are deflectors at each side to provide improved high frequency dispersion for monaural use and to enhance dimensional effect for binaural use. The deflectors are hinged and may be folded flat when not in use. Full information about the system may be obtained by addressing R. T. Bozak company, 114 Manhattan St., Stamford, Conn.

Two new wall- and corner-type Tannoy bass-reflex enclosures have been turned out by Beam Instruments, corporation, primarily for housing Tannoy full-range dual-concentric loudspeakers, but also for use in providing peak acoustic loading and balance for other makes of 12" and 15" speakers, according to a recent announcement from the manufacturer. Full information is available through Beam Instruments corporation, 350 Fifth ave., New York 1, N.Y.

Reeves Soundcraft corporation has developed a new vinyl plastic carrying case for 5" and 7" rolls of magnetic recording tape. Although the case is designed chiefly for use with the Soundcraft Tape-Chest, it is adaptable to carrying spools of tape in separate containers, the maker asserts. Information is available through Reeves Soundcraft corporation, 10 E. 52nd St., New York 22, N.Y.

A complete high-frequency reproducer which can be added economically to any existing speaker system in a matter of minutes has been announced by Electro-Voice, Inc., Buchanan, Mich. It is called the T-35 driver-horn assembly and may be used with any system up to 40-watt rating.

## The Audio Workshop

By Max Miller

Here are a few points to keep in mind when selecting the radio tuner component of your hi-fi system. As we've pointed out previously, there is a wide range in the price of hi-fi components, and it's possible to purchase an FM tuner for some \$40 on up to several hundred dollars. We mention FM tuner only, because in most cases an AM tuner receives less critical consideration in a hi-fi set due to the fact that reproduction of audio frequencies on AM is limited to about 5,000 or 6,000 cycles.

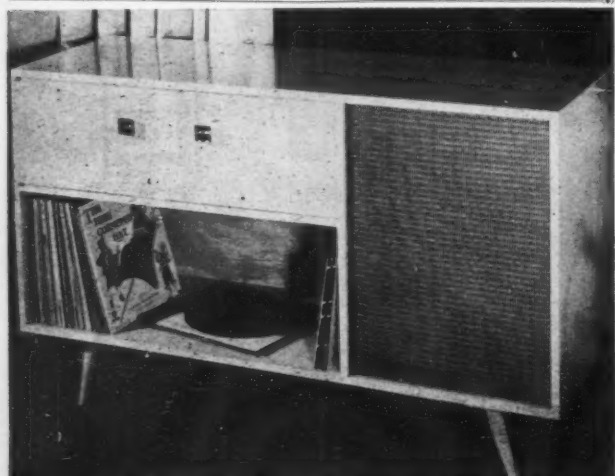
Also, if your budget is limited, buying an FM-only tuner would be best, since there is a wide variety of musical programs broadcast on FM and a number of network and independent stations broadcast simultaneously on FM. Too, remember that the FM stations broadcast at a range that reaches 15,000 cycles.

One of the things to look for is the ease or ability with which a tuner will receive either FM or AM from a distance, known as its sensitivity. Another is its selectivity, or its ability to differentiate between stations. If you are located in a metropolitan area, the sensitivity of the tuner is not critical, since most FM stations are located well within the 35-mile FM range. Beyond this point, however, sensitivity assumes prime importance. So be sure to select a tuner which will provide good FM reception in your area.

Another thing, check your tuner to be sure it will provide good selectivity. In other words, if you are located in a congested area where several stations are broadcasting near the same frequency, be sure your tuner will separate them. The less expensive tuners usually drift, some more than others. But in most cases, after the set has been turned on and allowed to warm up for 15 or 20 minutes, it will hold its dial-setting fairly well. Of course, you can get a stable tuner which will hold its frequency and not drift. These tuners cost more due to additional circuits.

A good tuner should have the ability to reproduce uniformly the audio range from 30 to 15,000 cycles. Along with this, you should check your tuner to be sure that hum and distortion levels are low. Also, the tuner should be provided with separate bass and treble control, just in case you should change amplifiers and get one that does not have these controls.

In the next issue we will discuss the complete hi-fi system in several price brackets.



ONE OF THE new 800 series of hi-fi sets built by the Sound Workshop company is shown here. Currently it is on display at the National Association of Music Merchants convention in Chicago, along with other Sound Workshop systems.

## Tip for saving TOP TUNES!

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BEETHOVEN-WEINGARTNER: Hammerklavier Piano Sonata Arranged For Orchestra. Bavarian Symphony, Kurt Graunke. URANIA UPLP 7089, 12" Performance ★★. Recording ★★.

HANDEL: Concerti Grossi Nos. 5 and 6. London Philharmonic, Weingartner. COLUMBIA ML4676, 12". Performance ★★★★★. Recording ★★.

WAGNER: Siegfried Idyll and Four Operatic excerpts. London Philharmonic, Orchestra of the Societe des Concerts du Conservatoire, Weingartner. Performance ★★★★★. Recording ★★.

By WILL LEONARD

Felix Weingartner was a personal friend of Franz Liszt, worked with Johannes Brahms, and was conducting in Europe years before the first cylinder phonograph record was made—yet here he is, cutting a major figure in the LP release lists in this 1953 midsummer of microgrooves and hi-fi.

The man had something in his day—in addition to five glamorous wives, that is. He was the foremost interpreter of Beethoven for many a decade, and one of the leading exponents of Brahms. As a result of that double-barreled reputation, he has been represented in the 33 1/2 rpm quarters entirely by the symphonies of those two B's, until the last few months.

## Cautious Approach

Because Weingartner died half a dozen years before the coming of the long-playing platter, and his recordings all are at least a dozen years old, the boys have been mighty cautious about bothering to blow the dust off his ancient efforts in this day of improved technique. But some months ago he became a posthumous best seller with an LP platter full of Beethoven overtures, and now he crashes through in Handel and Wagner, as well as in his own rewrite job of Ludwig van B.

This announcer will continue to believe that Beethoven knew what he was doing when he wrote the massive Hammerklavier sonata for the piano, but Weingartner, when he decided to do a Freddy Martin on it, explained that here "the spirit of the creator demands more than the instrument chosen is able to give." Who chose the instrument? The creator.

## Interesting Engineering

Well, anyway, two bright new LPs are as interesting for their demonstration of the status of modern sound engineering as they are for their exhibit of Weingartner's workout on Beethoven. The arranger, himself, conducts a definitive reading filled with sweep and

brilliance, its tone better in this reincarnation than on the old 78s of another day but hardly thrilling by current standards.

Kurt Graunke leads a lesser orchestra through a less impressive performance, but the mere fact that it was cut this April, rather than in the pre-Pearl Harbor era, makes it a more tonally appealing package. The connoisseur probably will settle for the Royal Philharmonic version aged in the wood, the high-fidelity man for the brighter Bavarian job.

The Handel and Wagner sides, like the Hammerklavier orchestration, are released by Columbia in a new "special collectors series" category. The concerto grosso doesn't require (or get) a finely chiseled refinement of sound, though the rerecording is good.

The Wagner excerpts include Siegfried's Rhine journey and funeral march from *Die Gotterdammerung*, the prelude to Act III of *Tristan and Isolde*, the introduction to Act III of *Tannhauser*, and the *Siegfried Idyll*. They are reproduced passably well, but played with an authority that reminds you Weingartner was conducting opera in Germany in the '80s, when Wagner still was around to speak his mind.

## Munsel To Guest On 'Show of Shows'

Hollywood—In his first move to change the format of the NBC-TV *Show of Shows*, producer-director Max Liebman signed Patrice Munsel, operatic star, to replace Margaret Piazza. Munsel, who recently completed the film, *Melba*, story of the famous Australian diva, will do seven guest shots.

# CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
BARTOK: <i>Contrasts for Violin, Clarinet, and Piano; Rhapsody No. 1 &amp; Portrait, Op. 5, No. 1.</i> Joseph Szigeti, Benny Goodman, Bela Bartok, Philharmonia Orchestra under Constant Lambert. COLUMBIA ML2213, 10".	★★★★★ Performance ★★★★★ Recording	● This is an outstanding item in Columbia's microgroove release of pre-LP best sellers in a new "special collectors series" category. The Szigeti-Goodman-Bartok trio has more virtuosity, if no more verve, than the Mann-Drucker-Hambro threesome who do the "contrasts" on the Bartok label (July 1 Best). The <i>Portrait</i> , with Szigeti fiddling with the orchestra, is least felicitously recorded.
DEEP RIVER: William Warfield, baritone, with Columbia Symphony, Lehman Engel. COLUMBIA AAL32, 10".	★★★★ Performance ★★★★ Recording	● Half a dozen fatigued old favorites, from <i>Water Boy</i> to <i>Jennie With the Light Brown Hair</i> , intoned solemnly to a routine accompaniment from a conductor whose average is much better than this.

## RARE VINTAGES

HAYDN: <i>Symphonies Nos. 44 and 49.</i> Vienna State Opera Orchestra, Hermann Scherchen. WESTMINSTER WLS206, 12".	★★★★★ Performance ★★★★★ Recording	● Scherchen, who seems to be working his recording way through the whole Haydn symphonic repertoire, adds two gems. More emotion than the Haydn norm, with a great deal of grace and elegance.
MOZART: <i>Symphonies Nos. 39 and 40.</i> London Philharmonic, Sir Thomas Beecham. COLUMBIA ML4674, 12".	★★★★★ Performance ★★★★★ Recording	● These performances weren't recorded yesterday or the day before, but the 33 1/2 versions, worked over from old 78s, give new weight to the notion that Beecham has been the champion Mozart maestro of his generation.
BEETHOVEN: <i>String Trios, Op. 9, Nos. 1 and 2.</i> Jean Fougnet, violin; Frederick Riddle, viola; Anthony Pini, cello. WESTMINSTER WLS198, 12".	★★★★★ Performance ★★★★★ Recording	● Rarely heard in concert, these jaunty charmers are almost as rare on recording. This threesome, which hasn't bothered naming itself, fiddles them as brightly as do the Bel Arte or Pasquier trios on their only other pressings. Recording is splendid.

## STANDARD WARHORSES

MAHLER: <i>Symphony No. 1.</i> Pro Musica Symphony, Jascha Horenstein. VOX PL8050, 12".	★★★★★ Performance ★★★★★ Recording	● The new release lists have been full of the Mahler First in recent months, and now that the dust has settled a little, this seems to be the cream of the humpers. Horenstein's reading is surpassed only by the excellence of the reproduction.
BEETHOVEN: <i>Piano Concerto No. 1.</i> Badura Skoda, with Vienna State Opera Orchestra, Hermann Scherchen. WESTMINSTER WLS209, 12".	★★★★★ Performance ★★★★★ Recording	● The young Viennese pianist plays with consistency, vitality, and feeling. If not with the authority to be found in the Gieseking version. Balance between orchestra and solo instrument is superior.
BRAMHMS: <i>Violin Concerto.</i> Albert Spalding, with Austrian Symphony, Wilhelm Lohner. REMINGTON R199-145, 12".	★★★★★ Performance ★★★★★ Recording	● There's no shortage of this opus on LP, and if its release had been delayed a few weeks Remington might have distinguished the Spalding version by calling it a "memorial" to the late violinist. It would be a fitting one, at that, for it's one of the better pressings.
RAVEL: <i>Quartet/DEBUSSY: Quartet.</i> Budapest String Quartet. COLUMBIA ML4668, 12".	★★★★★ Performance ★★★★★ Recording	● These two, each the only product of its author in the string quartet form, seem destined to team up like <i>Cavalleria Rusticana</i> and <i>I Pagliacci</i> . Competently performed and recorded, they emerge with the Ravel, as usual, taking top honors.

# Names, On Discs, Mean Nothing

THE PIANO FROM MOZART TO BARTOK: Beveridge Webster, pianist. PERSPECTIVE PR2, 12". Performance ★★. Recording ★★★★★.

MUSIC BY RAFF AND MENDELSSOHN: Westminster Light Orchestra, Leslie Bridgewater. WESTMINSTER WL4005, 12". Performance ★★★★★. Recording ★★★★★.

ECHOES OF PARIS: George Feyer, piano. VOX VXS90, 10". Performance ★★. Recording ★★.

PROKOFIEFF: *A Summer Day suite/DVORAK: The Watersprite/KABALEVSKY: The Comedians.* Symphony Orchestra of Radio Berlin conducted by Arthur Rother, Adolf Fritz Gahl, Gerhard Wiesenbutter. URANIA UPLP7082, 12". Performance ★★★★★. Recording ★★.

If you're brushed up on your Shakespeare, you'll remember that there was no answer to Juliet's query: "What's in a name?" Same thing goes in the record realm. They put some of those fancy titles on albums just to make it hard

for the record dealer and the purchaser to file them in any kind of alphabetical order. What other reason could there be for a fistful of monickers like those adorning the quartet in this column?

The *Piano from Mozart to Bartok* is a recital (and a capable one) by a Juilliard faculty member of keyboard music by Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Debussy, and Bartok. That's pretty good chronology (Chopin should be ahead of Schumann), but it's no historical survey.

The point of the platter seems to be a salute to the Steinway piano people on their centennial, and if the record and piano industries were trying to get together to show how the reproduction of the pianoforte's sound has improved in recent years they couldn't do much better than this rich, resonant product. There's no yackety-yak narration, either, which makes this a decided improvement over the Perspective label's only other offering to date, *From Barrelhouse to Bebop, A History of Jazz Piano*, which was talked to death by another Juilliard man.

Leslie Bridgewater and the Westminster Light Orchestra make their third LP appearance, on the disc accorded nine stars herewith, and why the series should be called *Curtain Time* is a mystery. Joseph Joachim Raff was a friend of Mendelssohn and a big "name" composer in the 19th century, but now almost completely unknown. Mendelssohn you've heard of. Neither one of them had any kind of curtain in mind when they wrote the romantic stuff played so beautifully here by Bridgewater and his band, as bright as it is light.

George Feyer hails from Páree, though he studied his music in Budapest, and maybe that's why his piano set is called *Echoes From Paris*. The titles of his numbers include *La Vie En Rose, My Man, Alouette, Valentina, and C'est Si Bon*—very Frenchy, as you can see—but George knocks them out with a sound rhythm and a thin tone

(Turn to Page 15)

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# DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

FRANK AMATO Dot 15087	★ Dearest Heart of Mine ★ Beautiful Dreamer	● Dreamer might sell some records to roller skating ballrooms; it's in that idiom. Other than that, these are two dull ones.
SCOTT BAIN Crystal 409	★★ Tammy Shaner on My Head ★ I'm in Love with Jeannie	● Both of these are strictly for the polka and clap-hands crowd with the pseudo-Seot touch.
PEARL BAILEY Coral 61016	★★★★ Nothin', Nothin', Baby ★★★★ As Long As I Live	● Baby, Ellington's newest, is a good vehicle for Pearl's styling, makes pleasant listening. Live is the oldie, well done.
# RICHARD BOWERS Columbia 4-40016	★★★★ Tear Drop in the Rain ★★★★ Baby, Let Me Kindle Your Flame	● The GI who came back from Japan with <i>Gomen Nasai</i> is not going to be a one-record flash. His Nat Cole-like quality but distinctive enunciation behooves an excellent record future for him. <i>Tear Drop</i> is quietly winsome, the background is warmly Thornhillian, and the record is well worth your inspection.
JIMMY BOYD Col. 4-40007	★★ Playmates ★★ Shoo-Fly Pie	● Columbia is dragging out all the novelty tunes for its boy singer, and both these might make the grade.
BING CROSBY Decca 28733	★★★★ Tenderfoot ★★★★ Walk Me By the River	● Tenderfoot, should be the best side Bing has had in months. Western has good backing, with Perry Botkin guitar work and whistling passages framing the song nicely. <i>River</i> rambles a bit too much.
# DORIS DAY Columbia 4-40020	★★★★ Kiss Me Again, Stranger ★★★★ A Purple Cow	● Doris is sexily charged on <i>Kiss Me</i> , a good ballad that could step out. The sympathetic strings are directed by Paul Weston. <i>Cow</i> is a nonsense ditty that Doris smiles her way through.
PERCY FAITH Col. (G) 6255	★★ Music from Hollywood	● Includes the film scores of <i>Return to Paradise</i> , <i>Ruby, Song from Moulin Rouge</i> , and <i>Bed and Beautiful</i> , but its overkill in treatment and not particularly imaginative.
FOUR LADS Col. 4-40005	★★ Down By the Riverside ★★ Take Me Back	● Down has a nice beat and might get a juke box play. Other side might also rate.
CAYLORDS Mercury 70170	★★ Tell Me That You Love Me ★★ Coquette	● Musically it's uneven, but Italian lyrics to <i>Love Me</i> might make it a potent seller. Jazzed-up rendition of <i>Coquette</i> sounds more like the Four Aces.
JACKIE GLEASON ORCH. Capitol 2507	★★ Peg O' My Heart ★ Terry's Theme	● Peg is worthwhile, but only because of the grand trumpet of Bobby Hackett. Other side is a waste of shellac.
DOLORES GRAY Decca 28755	★★ Call of the Faraway Hills ★★ Darling, The Moon is Bright	● Miss Gray does a fine job on <i>Hills</i> , and if a femme can sell a western, she's the gal. The flip is neat hot weather fare.
# MORTON GOULD Col. 4-39997	★★ Rannymede Rhapsody ★ Legend	● With the capable backing of the Rochester "Pop" symphony, Morton Gould has 88'd some fine passages, especially in the <i>Rannymede</i> theme.
EDDY HOWARD Mercury 70176	★★ The Right Way ★★ Love Every Moment You Live	● Right Way is a real Curse of An Aching Heart and might get some heavy tear flows. Other side is also effective Howard baritoneing.
LISA KIRK Victor 47-5334	★★ King Size Kisses ★★ Do Me a Favor	● Someday Miss Kirk will have a hit—she has the ability and projection. But these multi-taped efforts don't look like the ones—there's nothing distinctive in either the ballad ( <i>Favor</i> ) or the oater.
# FRANKIE LAINE Columbia 4-40022	★★★★ Te Amo ★★★★ Where the Winds Blow	● Frankie, backed only by a rhythm section (including celeste) and Bobby Hackett's soulful trumpet, has what could be another <i>That's My Desire</i> in <i>Te Amo</i> . He's quiet, restrained, and impressive here. <i>Winds</i> is back in the pseudo-folk groove and Laine again is usually loud.
ROBERT MAXWELL Mercury 70177	★★ Rose Marie ★★ Ebb Tide	● Foremost male jazz harpist scores again with his rapid plucking on the old standard, <i>Rose Marie</i> . His own composition, <i>Ebb Tide</i> , while well done, will be lost here.
TONY MARTIN Victor 47-5352	★★★★ Unfair ★★★★ Sorta on the Border	● A good ballad, <i>Unfair</i> , and a French-styled cutie, <i>Border</i> , both sung in fine style.
MILLS BROTHERS Decca 28736	★★ Pretty Butterfly ★★ Don't Let Me Dream	● Boys sound a little tired here. Who can blame them when <i>Butterfly</i> is just <i>Humoresque</i> , still trying? Flip is a good tune sung in straightforward, but unimaginative style.
# MARILYN MONROE and JANE RUSSELL MGM E 208	★★★★ Gentlemen Prefer Blondes	● This LP, taken from the 20th-Fox film soundtrack, debuts Marilyn Monroe as a singer, and what a chirper she is! She has a sexy vocal projection, and all that's needed with this record is an MM calendar. The lyrics here are naturally not the same as in the stage version, especially in <i>Diamonds Are a Girl's Best Friend</i> . Marilyn is especially effective in <i>Eye, Bye, Baby</i> ; Miss Russell, while not as forceful in the chirping department, has a good tune in the upbeat, <i>Anyone Here for Love</i> . Much of the credit for the upcoming success of the LP is due to the fine scoring of Lionel Newman.
AL MORGAN Chance 3002	★★ Little Black Buggy ★★ Disappointed in You	● Al's back, Chance has got him, but neither of these is a <i>Jealous Heart</i> . Buggy is trite, <i>Disappointed</i> gives him a chance to get Bill Kenny-ish.
ROSE MURPHY London 1339	★★ Time On My Hands ★ The Little Red Monkey	● The chi-chi gal is still good for a laugh—whether with her or on her remains a moot point.
PATTI PAGE Mercury 70183	★★★★ Butterflies ★★★★ This Is My Song	● Miss Page just can't seem to miss. This triple-voice version of a Bob Merrill tune should be one of the big summer hits. Song won't get too many plays with the <i>Butterflies</i> swarming around.
# JAN PIERCE Victor 47-5338	★★★★ I'll Know My Love ★★★★ Just for a While	● The mellifluous Met opera tenor gives a lyrical account of two very pretty ballads, is disarmingly free of Lanza-ish mannerisms. <i>Know</i> could be big.
LOUIS PRIMA Columbia 4-40015	★★★★ It's Good As New ★★ Paul Revere	● Shades of <i>The Thing on Good As New</i> , a catchy nonsense ditty with which Louis has fun here. <i>Revere</i> won't ride very far.
LORRY RAINE Kam 2726	★★★★ I've Gotta Have Love, I've Gotta Have Music ★★ Concrete and Steel	● Two Harry Ruby tunes, both backgrounded by Nelson Riddle, provide good fodder for Lorry. <i>Love</i> is sprightly, showy, moves right along neatly. Flip side is a lament about the man with the mineral heart.
JOHNNIE RAY Columbia 4-40006	★ With These Hands ★★ Satisfied	● Hollerin' 'n' shoutin' should keep everyone Satisfied on prayer-meeting style tune, but <i>With These Hands</i> Johnnie shoulda covered his mouth.
KEN REMO MGM 11512	★ You You You ★★ Ufania	● Mexican ditty from <i>Sombrero</i> film deserves a better fate than this. Three You's, however, don't add up to much, tunewise.
TIMMIE ROGERS Capitol 2509	★★★★ Nothin's Wrong With Nothin' ★★ Oh Yeah!	● Infectious fun from Rogers on two sides he co-authored. <i>Nothin's</i> a real chuckler.
FELICIA SANDERS Columbia 4-40011	★★ How Did He Look? ★★ I Never Saw the Show	● Story-ballads, in the <i>Dinner for One</i> Please James vein, done nicely if a bit too breathily by singer who's obviously still on the <i>Moulin Rouge</i> kick.
SHIRLI SANTOS Crystal 407	★★ I'm So Afraid ★ Gotta Keep An Eagle Eye on You	● Big-voice belting on <i>Afraid</i> , a counterfeit, but effective, blues. We've got no eyes for the Eagle.
JIMMY SAUNDERS Coral 61010	★ I Wanna Be On a Merry-Go-Round With You ★ A Jersey Tomato and An Idaho Potato on a New York Central Train	● Full report withheld, pending further analysis of libel laws.

More Reviews on Page 13

# Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding July 1. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

	Position Last Issue
1. <i>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	3
2. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.	1
3. <i>April in Portugal</i> Les Baxter, Capitol 2374.	2
4. <i>Ruby</i> Richard Hayman, Mercury 70115.	5
5. <i>Say You're Mine Again</i> Perry Como, Victor 20-5277.	4
6. <i>Anna</i> Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.	6
7. <i>I Believe</i> Frankie Laine, Columbia 39938.	7
8. <i>Just Another Polka</i> Jo Stafford, Columbia 40000; Eddie Fisher, Victor 47-5293.	8
9. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	9
10. <i>Terry's Theme (from Limelight)</i> Frank Chacksfield, London 1342.	—

## Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. <i>No Other Love</i> Perry Como, Victor 20-5317.
2. <i>Gambler's Guitar</i> Jim Lowe, Mercury 70163; Rusty Draper, Mercury 70167.
3. <i>Vaya Con Dios</i> Les Paul-Mary Ford, Capitol 2486.
4. <i>The Breeze</i> Trudy Richards, Derby 823.
5. <i>I Am in Love</i> Nat Cole, Capitol 2459.
6. <i>P. S. I Love You</i> The Hilltoppers, Dot 15085.
7. <i>With These Hands</i> Eddie Fisher, Victor 47-5365.
8. <i>You, You, You</i> The Ames Brothers, Victor 20-5225.
9. <i>Allez Vous En</i> Kay Starr, Capitol 2464.
10. <i>Crazy, Man, Crazy</i> Bill Haley's Comets, Essex 321; Ralph Marterie, Mercury 70153.

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# DOWN BEAT RECORD REVIEWS

JERRY SHARD Capitol 2552	** The Gang That Sang "Heart of My Heart" * Sing High, Sing Low	Take one part gang vocal, several parts wah-wah brasses, a soupçon of Swiss bell-ringing effects, and mix. It comes out golden banian.
DINAH SHORE Victor 47-5335	**** I'm Your Girl ** Marriage Type Love	Dinah's on the ball with <i>Girl</i> , a handsome ballad, but can't make <i>Marriage</i> take; tune just doesn't have the right ingredients. Ditties are both from <i>Me and Juliet</i> .
JERI SOUTHERN Decca 28715	**** I Saw You Again **** Call Me Tonight	Two good ballads benefit from Southern exposure. Jeri's appealing low-key delivery is particularly suited to <i>Call</i> .
JO STAFFORD Capitol H435	** Starring Jo Stafford	An LP packaging of such Stafford waxings as <i>On the Alamo</i> , <i>Red River Valley</i> , <i>Symphony</i> , <i>A Sunday Kind of Love</i> . Won't make any new converts, but Jo's fans will probably approve.
ELMO TANNER Dot 15096	*** Whispering ** The Whistler and His Dog	Someone had to bring the whistler back sooner or later. Pretty good band arrangement on <i>Whispering</i> and an interesting tenor man. Tanner whistles the melody.
FRAN WARREN MGM 11522	* Miss Me Just a Little * Love Is a See-Saw	Tune-wise, two trites make a wrong. Performance compounds the folly.
PAUL WESTON Columbia 4-40014	** Gigi ** Shans (The Call of the Faraway Hills)	Weston does a good job on movie backgrounders, but <i>Shans</i> is just warmed-over <i>Grofé</i> , and <i>Gigi</i> lacks melodic interest even when hardy-gurded about.
HUGO WINTERHALTER Victor 47-5326	** Symphony of a Starry Night ** The Terry Theme	Over-arranging doesn't make a silk purse of <i>Starry</i> . Cover job on <i>Limelight</i> theme is adequate, nothing more.
MARGARET WHITING Capitol 2489	*** Where Did He Go? *** Something Wonderful Happens	Wonderful is an above-average ballad that should click. <i>Where</i> is a catchy tarantella. Both get the proper touch from warbler.
BILLY WILLIAMS QUARTET Mercury 70094	*** It's a Miracle *** Pour Me a Glass of Teardrops	Teardrops overflow the glass in this all-steps-out version that looks as though it will make it. If flip tune survives this over-theatrical rendition it's really a miracle.
JANE WYMAN Decca 28757	** It Was Great While It Lasted ** I'm Takin' a Slow Burn	High Noon clefters have a good time in <i>Great</i> , a sure-fire hit in <i>Burn</i> , but not on this sizzling. Miss W. sounds as though her mind were elsewhere.
VICTOR YOUNG Decca 28745	*** The Melba Waltz *** Hi-Lili, Hi-Lo	More movie stuff in these pseudo-Straussian waltzes, both with the right lift and played excellently by Young. <i>Melba</i> is too patently derivative, but <i>Lili</i> is cuter and could click.

## DANCE BANDS

# LeROY HOLMES Lion LP E 70010	*** Designed for Dancing	MGM's affiliate label adds to its collection of <i>Designed for Dancing</i> LPs with this set of pop tunes ably performed by LeRoy and his sharp studio band. Included are <i>Anna</i> , <i>April in Portugal</i> , <i>Where Is Your Heart</i> , <i>Coquette</i> , others.
# STAN KENTON Capitol 2511	*** Baia *** All About Ronnie	<i>Baia</i> is quite typical Kenton treatment of a Latin-flavored opus—big trombone sounds, screaming trumpets, bongos, the works. It might sell as <i>Peanut Vendor</i> did. <i>Ronnie</i> is sung by Chris Connors. Conte Candoli's trumpet is heard to good advantage. <i>Baia</i> , truthfully, it's far more effective when done in person.
# ART LOWRY Columbia 4-40017	*** Shangri-La *** Pale Moon	This band's styled is being revamped drastically. Art's society-type piano still is much in evidence, but the band now plays some pretty good swing arrangements behind him, a solo occasionally creeps in (a trumpet that sounds fine blows on <i>Pale Moon</i> ). Mitch Miller may find the correct commercial combination for Art yet.

## Who Blows There?

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

PATTI PAGE with JOE REISMAN'S ORK (Mercury, 6/9/53). Trumpets—Andy Ferretti, Doc Severinsen, Al DeRis; trombones—Jack Satterfield, Kai Winding; reeds—Charlie O'Kane, Paul Ricci, Al Klink, and Romeo Penque; rhythm—Ray Barr, piano; Joe Sincore, guitar; Jack Lesberg, bass, and Stanley Kay, drums.  
I Only Have Eyes for You; other titles withheld by request.

BOB CARROLL with DON COSTA'S ORK (Derby, 6/9/53). Trumpets—Al Porcino, Doc Severinsen, and Don Stratton; trombones—Bill Legan, Moris Trautman, and Sonny Trautman; reeds—Joe Sincore, Sol Tepner, Frank Viviano, and George Green; rhythm—Jack Kelly, piano; Bucky Pizzarelli, guitar; Ray Bruno, bass, and Terry Snyder, drums. Bob Carroll, vocals.  
Tall Her for Me; Lost and Found, and Why Break the Heart.

EDDIE BERT'S QUINTET (Discovery, 6/10/53). Eddie Bert, trombone; Duke Jordan, piano; Sal Salvador, guitar; Clyde Lombardi, bass, and Mel Zelnick, drums.  
A Prelude to a Kiss; Love Me or Leave Me; Third Avenue Line, and Conversation piece.

HOWARD MCGHEE'S SEXTET (Blue Note, 6/8/53). Howard McGhee, trumpet; Gigi Gryce, alto; Horace Silver, piano; Tal Farlow, guitar; Percy Heath, bass, and Walter Bolden, drums.  
Shobos; Lillian; Itupna; Goodbye, and Fantasy.

AL COHN'S QUINTET (Progressive, 6/23/53). Al Cohn, tenor; Nick Travis, trumpet; Horace Silver, piano; Carly Russell, bass, and Max Roach, drums.  
Ah, Moore; Jane Street; I'm Tellin' Ya, and That's What You Think.

## Dig Moondog!

New York — Moondog, the street musician who recently blew his oo, his samisen, and his utsu for Columbia and Mars records, is putting on the dog in a big way.

A monthly BMI "Concert Pin-Up sheet," listing recordings by classical composers, this month items works by Beethoven, Dvorak, Haydn, Schubert—and eight numbers by Moondog.  
(P.S. Bob Graettinger's *City of Glass* got in there, too.)

Independence, Mo., 1911; Mabel Wayne, songwriter (*In a Little Spanish Town*, *Ramona*, etc.), born Brooklyn, N.Y., 1904; Carmen Lombardo, songwriter (*Sweethearts on Parade*, *Seems Like Old Times*, etc.), born London, Ont., Canada, 1903; Mindy Carson, pop vocalist, born New York, N.Y. 1917—Eleanor Steber, soprano, born Wheeling, W. Va., 1916; Premier performance Handel's *Water Music*, on the Thames, England, 1717.

July 19—William (Buster) Bailey, jazz clarinetist-alto saxist, born Memphis, Tenn., 1902.

July 21—Isaac Stern, violinist, born Kremenyev, Russia, 1920; Ernest R. Ball, songwriter (*Mother Mackree*, *Let the Best of the World Go By*, etc.), born Cleveland, Ohio, 1878; Omer Simeon, jazz alto saxist, born Chicago, Ill., 1902; Kay Starr, pop vocalist, born Dougherty, Okla.

July 22—Lucia Albanese, soprano, born Bari, Italy, 1918; Margaret Whiting, pop vocalist born Detroit, Mich.; Premier performance, *Three-Cornered Hat*, Massine ballet to De Falla music, London, 1919.

July 24—Ernest Bloch, composer, born Geneva, Switzerland, 1880.

July 25—Johnny Hodges, jazz saxist, born Cambridge, Mass., 1907.

July 26—Erskine Hawkins, jazz trumpeter, born Birmingham, Ala., 1914.

July 27—Ernest von Dohnanyi, composer-pianist, born Pressburg, Slovakia, 1877.

July 28—Hubert (Rudy) Vallee, singer-ex-bandleader, born Island Pond, Vt., 1901.

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## You've Got A Date

July 15—Joan Edwards, pop vocalist, born 1920; Dorothy Fields, lyricist, born Allenhurst, N.J., 1905.

July 16—Ginger Rogers (Virginia McMath), musical comedy dancer-singer, born 1919.

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## 'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

### Popular

1. *Come With the Wind*, by Dick Haymes. Decca 28636. Haymes' great singing and Gordon Jenkins' backing makes this one a must.
2. *My Heart Belongs to Daddy*, by Peggy Lee. Decca 28737. Peggy, with rhythm section and Pete Candoli's trumpet, make this an exciting bit of business.
3. *Gentlemen Prefer Blondes*, by the cast. MGM LP E 208. Marilyn Monroe's sexy singing should sell this, as Jane Russell chimes in well.
4. *Danny Kaye Entertains*. Columbia LP CL 6249. Cut more than a decade ago and just released lately, these will delight Danny's fans.
5. *With These Hands*, by Eddie Fisher. Victor 47-5365. Persuasive emoting of a new ballad that will click big.

### Jazz

1. *Cool and Quiet*. Capitol LP H 371. Sides cut some years ago for Capitol, with groups headed by Lennie Tristano, Buddy DeFranco, Miles Davis, Bill Harris.
2. *Jazz at Storyville*, by Dave Brubeck. Fantasy LP 3-8. Recorded live at the Boston nitery, Dave and his altoist, Paul Desmond, are great as they turn out some superb music.
3. *Shelly Manne and His Men*. Contemporary EP 4001. Four brightly-played tunes here, two arranged by Bill Russo, a pair by Shorty Rogers, Art Pepper, Jim Guiffre and Bob Cooper are among Manne's men.
4. *Spring Fever*, by Ralph Sharon. London LP 733. Eight sides which serve to introduce impressively the poll-winning British pianist who now resides in this country.
5. *Come Sunday*, by Johnny Hodges. Mercury 89058. Beautiful playing of Ellington's beautiful melody.

### Rhythm & Blues

1. *Good Lovin'*, by the Clovers. Atlantic 1000. Clovers keep up the pace with this side.
2. *One More Time*, by The Orioles. Jubilee 5120. You'll enjoy this rocker.
3. *Hurry Back, Baby*, by Camille Howard. Federal 12134. Camille could have her first big record in this well-shouted plea.
4. *The Deacon Don't Like It*, by Wynonie Harris. King 4635. Wynonie hollers another goodie.
5. *Your Mouth's Got a Hole in It*, by Piano Red. Victor 20-5337. Some pretty funny stuff from Red.

### Country & Western

1. *Take These Chains from My Heart*, by Hank Williams. MGM 11479. The biggest item on the c&w hit parade.
2. *Mexican Joe*, by Jim Reeves. Abbott 116. Still a top seller and top listening.
3. *Honky Tonk Waltz*, by Tommy Sosebee. Coral 64158. Appealing wailing from Tommy.
4. *If You Will Let Me Be Your Love*, by Cowboy Copas. King 1234. Copas sings out strongly on this one.
5. *Do I Like It?*, by Carl Smith. Columbia 21119. A happy little thing from Carl, and our answer to his question is yes.

### Classical

1. *Beethoven: Five Overtures*. Vienna Philharmonic, London Symphony, London Philharmonic, Felix Weingartner, Columbia ML-4647. Some of the brightest of the many reissues with which a late, great conductor is winning a bigger LP niche.
2. *Puccini: highlights from Tosca*. Simona Dall'Argine, Nino Scattolini, Scipio Colombo, Vienna State Opera Orchestra. Westminster WL5208. Seven well chosen excerpts from Westminster's excellent full-length version.
3. *Flamenco: Carols Montoya, guitar, and Lydia Ibaronde, mezzo*. Remington R199-134. A versatile gypsy guitar in a program that improves with repetition.
4. *Germana Montero Sings Folk Songs of Spain*. Vanguard VRS70-01. Earthy tunes beautifully sung by an exciting European favorite.
5. *Beethoven: Hammerklavier and Les Adieux sonatas*. Claudio Arrau, pianist. RCA-Victor LM1733. For all the attention the orchestral version has been getting, the original piano setting of the mighty Hammerklavier still sounds best, particularly in this performance.

## Jazz Reviews

Records in this section are reviewed and rated in terms of their musical merit.

### Chet Baker

*Isn't It Romantic?*  
*Maid in Mexico*  
*Imagination*  
*This Time the Dream's on Me*  
*The Lamp Is Low*  
*Russ Job*  
*Easy to Love*  
*Better Up*

Rating: ★★★★★

Now it's for sure. Our suspicions that the 23-year-old trumpet man from Yale, Okla., was a major new star are confirmed by this LP, which is a gasser from start to finish. The lad has the style, the sound, the command of the horn; almost as important, he has the perfect setting. Russ Freeman's piano, fleet and modern in both accompanying and solo roles throughout, is of immeasurable value to the overall results. Larry Bunker and Bobby White split the drum chores, Carson Smith and Bob Whitlock the bass job.

Three of the tunes are Freeman originals. One of them, *Maid in Mexico*, was five-starred here as a single 78 disc; another, *Better Up*, provides some delightful voiced and unison two-part moments for trumpet and piano.

Outstanding performance of the set, though, is *Imagination*, played very close to the melody, but, amazingly, all around and below middle C. Beautifully simple and simply beautiful.

Until now the great modern horn stars could be counted on the digits of one hand. To the names of Dizzy, Miles, Joe Newman, Shorty Rogers, and Clark Terry must now be added an extra finger on the hand: Chet Baker has arrived. (Pacific Jazz 3)

Red Norvo

*Hallelujah*  
*Get Happy*  
*Slam Slam Blues*  
*Congo Blues*

Rating: ★★★★★

"Norvo's Fabulous Jam Session" is the truthful title of this 12-inch LP assembled from the date Red cut for the ill-starred Comet label in June, 1945.

On one side are the four takes originally released. The reverse features an alternate take on each tune (including a different *Congo Blues* from the "unissued master" on Dial 1035), plus two abortive *Congo* takes on which the band stopped playing after the first minute or so.

While we disapprove heartily of the company's exploiting principle of getting two-session value when the musicians were only paid for one, we concede that this date was of such exceptional interest that whatever happened on it is worth preserving. It contains some of the best Dizzy, best Bird, best Flip, and best Teddy Wilson ever cut. Completing the amazing sextet were Slam on bass, Specs Powell on drums for the first two titles and J. C. Heard for the second pair. (Dial 903)

### Jazz LPs

Charlie Parker—★★★★ *Collectors' Items* (Dial 904). Thirteen previously-unreleased masters of 1946-7 sides . . . Quintet of Hot Club of France—★★★★ (Dial 214) . . . Some relatively recent Django Reinhardt, with clarinet and rhythm . . . Sidney Bechet—★★ *Black Stick* (Dial 301). One side with Claude Luter's Frenchmen, one with Kenny (Klook) Clarke, also made in France.

Charlie Mariano—★★★ *Boston All Stars* (Prestige 153). Mariano's piano, Herb Pomeroy's trumpet, Dick Twardzik's piano shine . . . Reinhold Svensson—★★★ *New Sounds from Sweden Vol. 8* (Prestige 455). Putte Wickman's clarinet helps give the group a less Shearingesque sound . . . Lars Gullin—★★★★ *New Sounds from Sweden Vol. 5* (Prestige 144). Five octet, one quintet, two sextet numbers, all excellently written and played.

Johnny Hodges—★★★★ *Collates No. 2* (Mercury 128). Includes *Tenderly*, *Duke's Blues*, *Roseanne*, *Tea for Two* . . . Illinois Jacquet—★★★★

*Collates No. 2* (Mercury 129). Port of Rico, *Lean Baby*, six others . . . Flip Phillips—★★★★ *Collates No. 2* (Mercury 133). Some fine Flip on *Broadway*, *Drowsy*, *Vortex*, *Be Be*, etc. . . Lester Young—★★ *Collates No. 2* (Mercury 124). A foggy day for Pres.

Teddy Wilson—★★★ *Piano Pastries* (Mercury 25172). Eight numbers cut in Sweden with Yngve Akerberg, bass, and Jack Noren, drums . . . Svend Asmussen—★★ *Hot Fiddle* (Brunswick 58051). Too much singing, disappointing violin on some atypical 1940-41 sides . . . Bobby Hackett, Maxie Kaminsky—★ *Battle of Jazz Vol. 5* (Brunswick 58043). Both horn men have very weak support. Cut in 1943-'44.

### Jazz Singles

Ben Webster—★★★★ *Cotton Tail*/★★★ *Danny Boy* (Mercury 89063). With Peterson, Kessel, Ray Brown, Heard . . . Max Roach—★★★★ *Glow Worm*/★★★ *Sfazz* (Debut 106). Max's sextet backgrounds for him on *Sfazz*, a Roach original . . . Hal Mitchell—★★★★ *Confidentially*/★★ *Mitch's Blues* (Debut 104). Mitch's trumpet and charming tune, plus Allen Harris' organ produce one fine side.

Dave Brubeck—★★★ *Alice in Wonderland*/★★★★ *All the Things You Are* (Fantasy 526). Dave's long piano opening is dull on *Alice*, but Paul Desmond's alto sparks both sides . . . Oscar Peterson—★★★★ *Spring Is Here*/★★★ *I Can't Give You Anything But Love* (Mercury 89062). Oscar carries Coles to Newcastle, sings natively on both sides . . . Charlie Parker—★★★★ *In the Still of the Night*/★★ *Old Folks* (Mercury 11100). Dave Lambert choir and Gil Evans scores clip Bird's wings.

### Schillinger House

#### Becomes Musical U.N.

Boston—Boston's famed Schillinger House, which already has students from all over the United States, has just been approved as a school for non-immigrant students by the Immigration and Naturalization Service.

As a result, Schillinger House anticipates enrollees from Canada, the South American countries, and the other hemispheres.



CHET BAKER, whose new LP rates five stars in the review on this page, was caught here in an unusual pose by photog William Claxton. Young trumpeter with Gerry Mulligan's quartet was recorded with his own group by Pacific Jazz label.

### Swingin' The Golden Gate

## 'You'll Like It,' Is Report On New Maynard Ferguson Ork

By RALPH J. GLEASON

San Francisco—There have been very few occasions in the course of his time with Stan Kenton that I have liked what I have heard Maynard Ferguson do. But for 2½ months this spring, he has been rehearsing an eight-piece band which he broke in on a Joni James one-niter tour. And the first time I heard them, at Sweet's ballroom here, it was enough to make me go up to Vallejo to catch them on a dance date without Joni the following night.

Ferguson's group, with which he says he wants to "play jazz for dancing," seems to be one of the most potentially commercial small bands to come along in some time. Right now, after its 90-day re-

hearsal time and about four jobs on the road, the group plays excellent dance music, with a great, swinging, Count Basie-ish beat, plenty of good jazz of the Miles Davis-Shorty Rogers school, enough of the Ferguson-Kenton stuff to please THOSE fans, and an ability to play dreamy ballad sets that are great to dance to.

#### On the Floor

At Sweet's, before a crowd that was interested in Joni first and last, the band had them all dancing

right away. At Vallejo on its own, it kept the floor filled with what people were available almost all night.

Ferguson wants to make money with this group and still play good music. He can succeed. He has a slick book, with original-sounding arrangements by two young Westlake School of Music arrangers, Willie Maiden and Jay Hill, a superb tenor soloist in Bill Perkins, late of Woody Herman's Herd, and a fine drummer in Shelly Manne's protege, Chuck Flores.

"It's a big experiment," Maynard says. "We use a lot of Basie tempos, ensemble choruses before anybody blows and we're swinging. It's a wonderful thing to play in a small band again for the first time since I was 16. We screech, too, for those who want it. We even have a cut-down version of *What's New* in the book. The arrangers have grown with the band and understand what we're trying to do. The group reflects a lot of different sounds—Shorty, Miles."

"Mostly it sounds like you," broke in Kay Brown, who is singing with the band.

#### Two Horns

With his own band, Maynard is playing both valve trombone and trumpet, taking lots of solos in a very modern style, playing ballads and, on the Basie-ish tunes, playing muted horn against the saxes.

The band has no booking affiliation, no manager, (although GAC is definitely interested), and no record contract. Maynard wants to work it some more before he does anything with it, but will undoubtedly wind up on a major label.

Note to LF about MF from RJG. "You'll like it."

### Sideman Switches

Woody Herman—Frank Rehak, trombone, for Carl Fontana . . . The Dorsey Brothers—Charlie Shavers, trumpet, added . . . Stan Kenton—Eddie Wasserman, tenor, for Bill Holman, and Tony Farina, baritone, for Hank Levy . . . The Four Coachmen—Doug Mettome, trumpet, for Normie Fay.

Sauter-Finegan—Bob Peterson, bass, for Joe Carmen . . . Ray McKinley—Ann Summers, vocals, for Cathy Sweeney . . . Buddy Morrow—George Hamilton, drums, for Fats Wilson, and Mickey LaPalmer, trumpet, for Wally Melnick . . . Harvey Davis—Joe Smith, drums, for Alfred Taylor.

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# Rhythm And Blues

By ACE MITCHELL

Amos Milburn, who is riding high on his latest smash, *Let Me Go Home Whiskey*, after such sock records as *Chicken Shack Boogie* and *Bad, Bad Whiskey*, is one of the youngest stars in the r&b field. Only 26, he enlisted at the age of 15 in

the navy in 1942, serving in the South Pacific and winning 13 battle stars during that time. After leaving the service in 1945, he came back to Houston, Texas, his birthplace, playing around small joints, he was finally discovered in San Antonio and brought to Hollywood to record for Aladdin Records where he has had several half-million disc sales. Milburn is headlining at the Sportiere club, Youngstown, Ohio, July 27 for a week and has a like stay at Gleason's, Cleveland, before taking off on a string of one-niters through the midwest, ending in Kansas City on Aug. 16.

Ray Charles and Joe Turner are doing a swing of Texas concert dates July 14 through 30, following *Little Walter*, who just completed three weeks of one-niters there. Leonard Chess just back from New York supervising some record ses-

sions for Chess, including one with Willie Mabon... Fats Domino and The Orioles also set for the Texas territory July 31 for three weeks.

There are some changes in the record companies, with Fred Mendelsohn selling out his stock in Herald Records to Jack Angel of Ember. Angel joins Al Silver and Jack Braverman in three-way partnership deal. Al Bubbis resigned from Republic, and Larry Smith, who was general manager for Coleman Records, has formed his own platter firm, TriBoro... Jackie Davis trio in for the rest of the summer at Pack's, San Francisco... Peacock Records in Houston, Texas, has added another line, Peacock Progressive Jazz, and has signed three acts to the label. They are Phineas Newborn, Al Grey's orchestra, and David Van Dyke's group.

## Versatility Paying Off For Busy Johnny Smith

Versatility in the music business usually takes one of two forms.

There is the guy who plays an extraordinary number of instruments but stays in pretty much the same musical area on all of them (Eddie Shu is a fine example). And there's the man who plays only one instrument, but covers an extraordinary range of musical grounds with it (Eddie Safranski, or any number of other radio-TV house men).

But Johnny Smith goes too far. He's in both categories.

### Just A Few Achievements

Consider a few of the achievements he's racked up in a relatively short career. Among other pursuits, he has:

- Worked as guitarist with hill-billy bands around Portland, Maine, where he was raised.
- Played trumpet in the 364th army air forces band, and in studio orchestras at NBC.
- Played guitar, on the first entire performance in this country of Alban Berg's *Wozzeck* with Dimitri Mitropoulos and the New York Philharmonic Symphony orchestra at Carnegie Hall.
- Played violin and viola in a symphonette on an army base.
- Produced, with Stan Getz, the



Johnny Smith

disc voted by *Down Beat* readers as the second best jazz record of last year (*Moonlight in Vermont* on Roost).

• Written arrangements for all kinds of groups in his house-guitarist work at NBC.

Need we go on?  
**Fabulous Fellow**  
Yes, he's a fabulous fellow, this Alabama-born plectrist who grew up in Maine and played country music "because that was the only

kind that was making any money up there." Born in 1922, Johnny didn't have much of a career before the army got him, at the age of 19, for a four-year hitch, during which he played with Eugene Ormandy and the Philadelphia orchestra as well as the above-mentioned AAF jobs.

During his postwar years in New York as an NBC house man, Johnny has worked every conceivable type of job, from records and broadcasts with the Benny Goodman Sextet to the City Center Opera Company, plus a few weeks leading the combo on the Dave Garroway radio show before Skitch Henderson took over.

### Biggest Kick

But his biggest kick came when he was called on short notice to try a tough guitar part in a special work written to celebrate Dimitri Mitropoulos' birthday, to be performed at a semi-private concert for musicians.

"They had a complicated guitar part, written in bass and treble clef, and I had a couple of days to learn it," he recalls. "The night I got it, I was out real late, got home at 6, and they called me at 7 a.m. to come over and see Mitropoulos right away for a rundown. I had a terrific hangover—but I made it." Shortly after the performance, Johnny recorded the work with the same group, for Esoteric.

"I didn't use an electric guitar that time, but I wish I had. An amplifier, if it's good, and played in good taste, gives a guitar more real tone, and more presence, especially when heard from a distance in a concert hall where otherwise you'd just hear a lot of pick noise."

### Admires Christian

In the jazz field Johnny admires Jimmy Raney, Tal Farlow, Chuck Wayne, "and of course Charlie Christian... I didn't know enough

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## DOWN BEAT RECORD REVIEWS

### RHYTHM and BLUES

GEORGIE AULD.  
SARAH McLAVER  
Brunswick 84014

\*\*\* Blue Room  
\*\* Get the Party Rockin'

• The standard gets the same booting treatment Auld and organist Sarah handed Tippi's in and Red Light recently. It could go. Miss McLawler sings the backer.

CHARLES BROWN  
Aladdin 3191

\*\*\* I Lost Everything  
\*\* Lonesome Feeling

• Charles' slick styling on this pairing should keep his fans happy, win new ones.

ROY BROWN  
Klang 4637

\*\*\* Old Age Boogie (Part II)

• The typical swinging beat Brown's boys get is here, but the lyrics get a bit rough. Good for boxes, however.

THE CLOVERS  
Atlantic 1000

\*\*\*\* Good Lovin'  
\*\* Here Gass a Fool

• Clovers make hay again, for another big one. They just don't quit.

THE CROWS  
Rama 5

\*\*\* I Love You So  
\*\* Gee

• Good vocal group that gets a swell sound on So and could step right out.

EARL FOREST  
Duke 113

\*\*\* Last Night's Dream  
\*\* Fifty-Three

• Earl sings hard and the hand pushes on Dream. The slip is untimely and dull.

CAMILLE HOWARD  
Federal 12134

\*\*\*\* Harry Back, Baby  
\*\* I Tried to Tell You

• Harry Back is a jumping blues in rumba tempo, with Camille belting hard.

JOE LIGGINS  
Specialty 463

\*\*\* Farewell Blues  
\*\* Deep Feeling Kind of Love

• Liggins, always a favorite here, swings along on Farewell, with Christine doing a first-rate vocal job.

ROY MILTON  
Specialty 464

\*\*\* Let Me Give You All My Love  
\*\* Early in the Morning

• Good singer tries hard, but doesn't have a lot to work with.

DESSA RAY  
7-11 2103

\*\*\* Ain't Gonna Tell  
\*\* Daddy

• Dessa's double-meanings on Tell should pay off.

EFFIE SMITH  
Trend 36

\*\*\* Three Men in My Life  
\*\* Cry, Baby, Cry

• Effie's got troubles. Three up, three down, and she's looking for another man.

BIG BOY SPIRES  
Chance 1137

\*\*\* Which One Do I Love?  
\*\* About to Lose My Mind

• Big Boy has a momentous decision to make. He can't choose between a chick with a sugar farm and one with an oil well. Two bluesy items.

CHUCK WILLIS  
Okeh 6983

\*\*\* Don't Deceive Me  
\*\* I've Been Treated Wrong  
Too Long

• Deceive Me has a chance to go.

## Thirty Jazz EPs To Be Released On Mercury

Chicago—Mercury Records is going into one of its largest promotions in recent years with a series of 30 EP discs that will depict the recent history of jazz, notably from the late '30s until present day. Theme for the series will be *The Street*, after the famed New York 52nd street, once a hot bed of jazz, now containing only one or two spots. Most of these platters were purchased from Keynote, with some of them not previously released.

First release set for this month features Lester Young and Count Basie. It's followed by a bebop issue with Dave Lambert, Buddy Stewart, and Stan Levey. Volume 3 is *Relaxing After Hours* with Willie Smith and Lord Calvert, nee Nat Cole. Volume 4 will be titled *Kansas City Jazz in New York* and No. 5 stars Lennie Tristano. Chubb by Jackson, Bill Harris, Ralph

about music to be influenced by him when I heard him, but I wish I had.

"I've never gone all-out to try to play jazz, as you have to if you want to make it in that field. In fact, I never expected anything to happen with the quintet records, and I was completely shocked at the recognition we won in the *Down Beat* poll."

Johnny has done a few jobs, such as his recent Embers stint, with a trio, but feels too secure in his NBC job to risk jeopardizing it by taking a leave of absence for out-of-town club work. With his Roost LP just released and fans clamoring for him in a score of cities, he could clean up—but he's happy to be settled in New York, making the kind of salary the average jazzman only dreams of.

For Johnny Smith of Birmingham, versatility and diligence are truly paying off.

Burns, Davie Tough, and Flip Phillips are featured in *Small Herd*, the sixth platter.

Neal Hefti and Charlie Ventura solo on No. 7, *The Parade of the Boppers*. Roy Eldridge, Cozy Cole, Chu Berry, and Israel Crosby are grouped on record No. 9. *The Bean* is the title for No. 10, with Coleman Hawkins, Teddy Wilson, and Billy Taylor on tap. Reviving the golden days of the Grand Terrace in Chicago is the purpose of the 11th side, with Earl Hines and Coleman Hawkins doing the recreating.

Titles for the next three releases are *Saxes on Parade*, *Improvisations* and *Sir Lancelot and Calypos*. The rest of the series will be announced this fall. According to Art Talmadge, vice-president in charge of artists and repertoire, as well as advertising, this project is the biggest single venture ever attempted in this field and also will be heavily promoted.

## Classics

(Jumped from Page 11)

that carries echoes more reminiscent of mid-Manhattan cocktaileries than of any Paris you ever read about in the travel literature.

A *Summer Day* is the title Prokofiev applied to his piano work, *Music for Children*, when he orchestrated seven of its 12 numbers in the '40s. Gull conducts it felicitously, but for some unaccountable reason it is split over the two sides, instead of occupying one full side alone, with the Kabalevsky and Dvorak exercises sharing the reverse.

Ray Lev cut the original piano version for Concert Hall half a dozen years ago under its correct title, *Music for Children*. Now that performance, on LP, also seems to be called *A Summer Day*—which, in our book, compounds the confusion instead of simplifying it.

Maybe it's not worth worrying about, if there's no answer to "What's in a name?" Romeo and Juliet seemed to get along all right without finding one, and so can the record buyer.

—will

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# Band Instrument Biz Now At All-Time High

(Jumped from Page 3)

by the trade, the AMC reports that today, more than three years after the craze started, supply has yet to catch up with demand. In addition, trade sources say the guitar, helped partly by the popularity of country-western artists on TV and elsewhere, is enjoying a real fad, and there is a definite upswing, though not a boom as yet, in sales of mandolins.

As with Godfrey, President Eisenhower is accorded positive, though only partial, credit for the current harmonica fad, which took a marked upturn a year ago when the President's wartime letter to Mrs. Eisenhower, thanking her for sending a mouth organ to him overseas, was disclosed in the press.

The AMC reports that the harmonica had been growing steadily in popularity before the war, but had declined when restrictions on brass reeds for domestic manufacture, together with a ban on imports of such European-made standbys as the Hohner, brought available supplies 'o rock-bottom. Now, however, with a restriction-free picture and the development of the plastic reed, manufacturers are again able to meet the demand—even in the "Eisenhower Era" in harmonicas.

Actor Mickey Rooney, meanwhile, has been unofficially credited in certain trade circles with having brought on an increased public interest in drums, reflected in sales following release of the motion picture, *The Strip*, in which he synchronized a drum solo to a pre-recorded soundtrack.

## Not Behind

If such limelight personalities can help turn a musical instrument into a national institution, the industry, itself, however is not far behind. Instead of waiting for the Dorsey Brothers or their counterparts to do the job for them, the music merchants and manufacturers have systematically nudged the sales of instruments and accessories—exclusive of radios, phonographs, and records—from a pre-war level of \$81,000,000 in 1939 to \$305,000,000 in 1952, with this year's total expected to reach \$325,000,000. Although unit sales are not recorded in all lines of musical instruments, the NAMM estimates the 1952 figure represents some 1,200,000 units and that in 1953 about 1,300,000 units will be sold.

The piano, dollar-wise backbone of the industry, accounts for the lion's share of the receipts, but it's the smaller, less-costly instruments that constitute the greatest unit-volume, industry spokes men point out. Despite the fact that sales records are not designed to permit a comprehensive breakdown of individual instruments in terms of their relative popularity, manufacturers' output records indicate a marked renewal of public interest in the piano in recent years.

Before World War II manufacturers were making some 150,000 pianos annually; by 1946 the figure had dipped to 80,000 in 1952 it had more than doubled, to 165,000; and this year an estimated 200,000 of the perennial 88's will be turned out. According to the AMC this is the highest level attained by the piano since the depression and may conceivably be the highest since the piano's real heyday—in pre-World War I days.

The boom in smaller, less-costly instruments, however, is even more pronounced, for it all pianos manufactured in 1953 are sold before the books are closed for the year, they will still represent less than one-sixth of the total unit volume.

## More Squeeze Boxes

According to the NAMM, there are probably more accordions sold each year than any other instrument. The popularity of the squeeze-box is attributed by the industry to the growth of commercial accordion schools—that is, studio operations in conjunction

with retail organizations—plus a consistent appeal to certain national groups, particularly in industrial areas.

Second only to the accordion in popularity are listed band and orchestra instruments (a grouping also included fretted strings), whose sales have grown by leaps and bounds ever since the AMC began promoting organization of school, industrial, and community bands.

When the conference was organized in June, 1947, one of its chief objectives was to promote sales through schools, by encouraging the study of music. Before World War II, there were 28,000 organized bands in U.S. high schools. Today there are 38,000 thanks largely to the AMC. In addition, there are now about 4,000 grade school bands.

This means that, since a band may include anywhere from 15 to 75 members, there are today anywhere from 210,000 to 1,050,000 youngsters who have become band instrumentalists in the last dozen years along, and they're only a part of the over-all picture. Not included are some 750 community symphony orchestras (some in towns as small as 2,500 population) and an inestimable number of industrial bands, such as the Dow Chemical Company symphony and the Louisville and Nashville Railroad band. Meanwhile, the school picture, itself, is one of "saturation," with 90 percent of grammar and high schools large enough to have bands already organized.

## Survey

Biggest incentive to the study of music, according to the AMC, which based its school campaign on results of a nationwide survey conducted by A. S. Bennett Associates, New York, is the desire to play for pleasure. Second comes prestige; third, the need to provide an outlet for talent, while only a comparatively few persons seek to play professionally.

Interest in various instruments also is reported to vary considerably in different regions, with the south and rural areas favoring the guitar, while urban areas show a higher interest in the violin and organ. Types of music people want to learn to play are listed by the AMC in the order of preference, as follows: (1) church and hymnal; (2) popular dance music; (3) old favorites; (4) classics; (5) jazz.

In addition to latent desires to perform, some trade sources insist that television plays a hand in arousing interest in musical instruments. Tracing the musical instrument boom in large measure to TV, Harry E. Callaway, NAMM president, said recently: "The visual effect upon children seeing fine artists is stimulating the desire to play an instrument and perform, themselves. Results are becoming obvious. Music teachers are busier than they have ever been, and the number of children receiving musical instruction is at an all-time high."

So, too, is the rental of musical instruments, another part of the AMC campaign. Overall, through increased study, participation in bands, watching TV, and taking the lead from prominent figures, Americans today are definitely on a musical kick. Not since the '20's has the musical instrument industry had it so good.

—Clare Powers

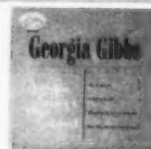
## Busse Men Aid Stricken Saxist

Omaha, Neb.—Members of Henry Busse band, playing weekend date at Joe Malec Peony Park here, turned up at University hospital to give blood. Six members donated to the Red Cross blood bank to replace blood given saxist Jack Prager, who was given nine pints after developing an internal hemorrhage.

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Dansen  
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Lassus Trombone  
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Somebody Loves Me  
He's Funny That Way  
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Down In The Valley  
Prisoner's Song  
San Antonio Rose  
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**FRANKIE LAINE**  
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By The River St. Marie  
Black and Blue  
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Drinking Song  
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Romance  
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Detour  
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## The Blindfold Test

By Leonard Feather

## Herd Gases, Liberace Drags Previn's

Andre Previn and his wife, former Ventura vocalist Betty Bennett, struck me immediately as the kind of couple with whom it would be a pleasure to run a 1,000-record blindfold test. Whenever you run into a blindfolded, or pair of 'em, as articulate and honest as these two, your only problem is how to sift the records down to a mere 10 and get in enough facets of their attitudes to present a well-rounded picture to the reader.

The Previn's were given no information whatever, either before or during the test, about the records played for them.

## The Records

1. Stan Kenton. *All About Ronnie* (Capitol). Chris Connors, vocal. Conte Candoli, trumpet.

Betty: Well, I love Conte—I just think there's no one can play like him. But the singing sounded forced to me.

Andre: I didn't like the singing at all. The tune is one of those, what I call arranger's tunes. A good arranger goes home and says, "Boy, what a crazy chord! Now, if I can only get a word that matches this—I've got a song." I think this is kind of a real poor man's *Lush Life*. I didn't like it at all. Two stars. Nice trumpet playing.

B: Nice trumpet playing.

2. Liberace. *Jalousie* (Columbia)

A: I'm going to have the first word on this one. I don't have any idea who it is, but I would go out and buy the record just to have the satisfaction of breaking it in the store. I think this has in it the worst aspects of society playing and the worst aspects of small-string groups' bad orchestrating. I just think this is just horrible. No stars!

B: In a word, foo—spelled F-O-O!

3. Charlie Ventura. *Honey Jump*

B: I already see Andre frowning, but of course that's Jackie and Roy (and Charlie) and I think those two kids are so wonderfully talented, and Charlie's playing the instrument that's my favorite for him—baritone. So I'd give it three stars. It swings.

A: I'm not arguing about Jackie's and Roy's talent or Charlie's playing, but on this record I don't think they did anything that I haven't heard a hundred times before. I'd give it one star.

B: I'll see you later about that!

4. Teddy Charles. *Mobiles* (Prestige) Comp. Charles.

A: Well, I would have to give whoever this is credit for an attempt, but I don't know who it is. I can only guess it might be Johnny Mehegan—I've never heard him play, but I understand he does things like this.

I don't think it is too well thought out; or maybe it is too well thought out—I don't know which of the two. He's trying to get a very modern sound, but he's kind of stuck on those *Petrouschka* progressions, C Major at the same time with G Flat, and it pulls on me. Anyway, after about the first intriguing three bars the next four hundred are not so intriguing any more. But you've got to give the guy, like, two stars for trying.

B: The reaction I get is that now that they've warmed up, when are they going to play? I'll give it...

A: I gave it two. I think it sounds like something Osa Johnson brought back.

B: I give it one.

5. Eartha Kitt. *April in Portugal* (Victor)

A: That's that weird girl, Eartha Kitt!

B: I lose all sense of discernment when I hear anything that smacks of Paris. Andre tells me that this is Eartha Kitt—I've never heard her before, but I just loved it. I may be investigated, I want to go to Paris so much. I'd give it four stars—I love it.

A: Gee, we're going to have a public argument, Len. I understand this girl is just fabulous when you see her. I don't mean this in a snide way... many artists are usually better than they are on records.

I thought it was a pleasant arrangement. It sounds like a legitimately French arrangement. It sounds like some of the things that are played in back of Jacqueline Francois, and it was kind of pleasant. Her French is very good. She speaks 27 languages, this girl. She's made records in Turkish... ah... um...

B: There aren't 27 languages!

A: Well, anyway, two stars.

6. Oscar Peterson. *Take the 'A' Train* (Mercury)

A: When you've got Oscar and Ray and Barney, even if they were on one of their off-days, which they

are far from on this thing, it couldn't help but swing. I think no matter how old fashioned or modern the thing is, if it swings it's 90 percent of the picture.

This swings, and I love Oscar and Barney, and I think Ray is the best bass player there is. He's the only guy who uses the bass in the right register. I would say four stars all the way.

B: I would say five stars!

A: Is the maximum five? Go!

B: I just have to echo everything Andre says. Ray Brown, I just love him.

7. Chuck Wayne. *Butterfingers* (Progressive) Zoot Sims, tenor. Ed Shaughnessy, drums.

A: We were guessing all the way through that. The only guess I have even the remotest confidence in is Chuck Wayne.

B: With the process of elimination I was telling you who the tenor men weren't.

A: That's not fair. That won't do at all.

B: I thought it could be—it sounded a little like Brew Moore, although I haven't heard much of his work. I decided it wasn't Stan Getz, with no trouble, and I was not awfully sure about Zoot.

A: I wasn't too happy with the rhythm section, but it may be also the recording. The drummer sounded like he was playing brushes right on the mike. It was all right... I didn't care too much for the theme but, comparatively speaking with the other records, this is quite a cut above them. Three stars.

B: I'll give it three, too, and I did enjoy the tenor man.

8. Neal Hefti. *Stormy Weather* Frances Wayne, voc. (Coral)

B: Well, of course that's Frances Wayne.

A: If that's Frances Wayne, I'm surprised at Neal Hefti. It's a pretty old-fashioned arrangement.

B: I can't listen to *Stormy Weather* any more. I have heard it, and I have had it. I hated the tempo, and I loved Frances' singing but she must have lost her mind!

A: I just think that the arrangement was... I don't know whether somebody was trying to write a very commercial arrangement or whether a very commercial arrangement was trying to write up to

Frances, but whichever way it was started, it didn't work out. I must say I disliked it very much. One star.

B: We're in business.

9. Sauter-Finegan. *Horse Play* (Victor) Comp. & arr. Sauter.

B: Go ahead, you old arranger, you.

A: Well, of course, it is Sauter-Finegan, and just to make a wild guess, I think this is written by Finegan alone because it sounds more like Bill than it does like Eddie.

I have certain objections to this band. I think it is partly understandable for any arranger when he's faced with this type of instrumentation to start writing too many tricks. You know, when you have all those kazooos and whistles, and you know, it's a temptation to write a chorus for a bicycle pump if you have one in the band.

However, I think that in these days of mediocre arranging this band is a breath of fresh air, and I know that all the arrangers, at least back on the West Coast where I work, take time to try and decide what to steal next from these guys. If this weren't an extended play record I would think it was two

sides, so you might as well give it ten stars.

B: This band must be an arranger's paradise, because all the arrangers that Andre knows scream about this band all the time, and I just must confess that anything that is tricky usually wouldn't interest me too much. I make an exception in this case, except that I won't give it ten stars—I'm willing to give it five—if it were just half as long!

10. Woody Herman. *Moten Stomp* (Mars) Carl Fontana, trombone.

B: That was Woody, of course. I keep saying "of course." This band just embodies everything I like in a big band. I never think it's over-arranged. It swings, and it has that kind of relaxed thing I just love; and we love the trombone man and I keep forgetting his name...

A: Carl Fontana.

B: That's it. I give it five stars.

A: Well, the thing that we love about this band, just like Betty says—they don't bother writing complicated arrangements, and still make themselves sound so great, and I've got no quarrel with this band, either. I think it swings better, with the possible exception of Basie, than any other band around now. Five stars.

B: Now you're going to tell us it was Cab Calloway!

A: What's that called?

B: *Moten Stomp*—the same as *Moten Swing*, the old thing Basie used to do with Benny Moten.

## Musical Crossword

By John Frigo

1	2	3	4	5	6	7	8	9
10			11	12		13		14
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51			52	53	54			
55								

Across

- The wonderful 12 bars
- N.Y. ork director and writer of *Di-ones*
- Record label
- Jolson's real first name
- First name of ork leader known as Fatha'
- Chronicle of a year's events
- In Finegan's wake
- Half an era
- Prefix corresponding to super
- Clarinetist-author (init.)
- Big 1951 Perry Como hit
- Covering everything
- Pronoun
- Former ork leader, Ben
- He manages both Nat Cole and Billy May
- About 1/3 of a mile in China
- These I Sing
- Composer famed

Down

- can couldn't get started
- Miles
- Play or sing a group of notes without break
- In recording, balance
- Japanese coin
- Oldtime type of jazz tune
- In comic strips, he's a real cat
- This type of rhythm features gourds, maracas, etc.
- Arranger-leader whose wife is well-known singer
- Female pianist
- strong
- Two — Baker singer on TV, radio, records
- This tempo can't swing
- Stephen Grappelly's sidkick
- Baseball expression
- Card game often played on hand
- Consents
- Type of drum
- Prodigious father of German composers
- Henri — Victor recording exec.
- Can do
- Fast ascending slide to an accented cutoff on a horn
- Feminine suffix
- Walter, pianist
- A fast tune is called an — tune

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Left to right; Roy Harte and Remo Belli, famous drummers and owners of the Drum City shop which handles AMRAWCO heads exclusively; Frank Bode (Claude Thornhill, Les Brown); Artie Anton (Ralph Flanagan); Shelly Manne (Stan Kenton, Woody Herman); Jack Spertling (Tex Beneke, Les Brown).

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- for woodwind sounds
- Louis Armstrong would be called one of the group of jazz
  - Hip term for musical instrument
  - Working a string of club dates
  - When you've made it, you're
  - He portrayed Gershwin in a movie, later was in *Gipsy and Dolls* (init.)
  - Hunter, a movie star
  - Sun god
  - Albert Marx's new record label
  - Carl Maria Von —, prolific composer
  - Heart strings make this sound
  - Late tenor star of Cab Calloway fame
  - Somebody — is Taking My Place
  - Flower
  - Sits for portrait

## Down

- There's a coal in the cellar and a Cs — in the Sky
- Luscious Cagat vocalist
- Jazz critic-lecturer
- Continent (init.)
- Leader who brought back Bunny Hop (init.)
- The lowest you can get on a piano
- Famous U. S. engineer (19th cent.)

(Answer on Page 22)

# The Trouble With Cinderella

By Arrangement With Farrer, Straus, And Young Inc.

(This is the final installment in *Down Beat's* serialization of Artie Shaw's book. In the last chapter Shaw told of his dissatisfaction with the music business and his unwilling, but repeated, returns to it over the last 12 years. This "zigzagging," the author related, was finally resolved by "a long tussle with myself under the auspices of a couple of representatives of a fellow named Freud.")

## By Artie Shaw

I finally came to realize there must be something basically wrong with a fellow who tells himself he wants enough money to keep going while he tries to do something he wants to do, but who for some reason never seems to be able to get together enough money to go ahead and do it; a guy who somehow manages to get rid of his money as fast as he gets hold of it, no matter how many times he keeps on getting hold of it; a guy who keeps insisting he wants to do something but for some peculiar reason seems unwilling or unable to start doing it.

Well, there is. And, in finding out what it was, I also learned a number of interesting things about what had been wrong with my attempts to solve some of my problems through one particular Cinderella-solution. I'm referring to that very common distraction known as marriage.

## Marital Mishaps

Let me make it clear right now that I am not going to go into the intimate details of any of my various ventures into the marital state. But one thing can be safely and accurately said about all these attempts—I made an unholy botch of every last of them.

Of course, I had a good bit of help. Nevertheless, I harbor no rancor toward any of these misguided helpmates. Our big mistake, in every case, was in getting married. Our divorces, in every last instance, made utter good sense.

I've learned one thing about all this, that we cannot function satisfactorily as people if we're going to accept the idea of being fractions of people—halves, thirds or anything else. The big trick is to achieve wholeness in ourselves, and then look for someone else who has done a fair job of achieving wholeness. So now let me tell you what was wrong and how I found it out.

## Enlists in Navy

Right after Pearl Harbor I broke up another band I was on tour with, and enlisted in the Navy. My duties were to recruit a group of men for overseas duty in the Pacific. This group was to be made up of musicians who would form a service band and perform as a unit touring battle areas all over the Pacific. This was the first such group ever sanctioned by the U.S. Navy.

We arrived at Pearl Harbor on Christmas Day, 1942. After several months there, we disembarked at Noumea, New Caledonia, from which base we set out on a "tour" of the New Hebrides, the Solomons, etc. After hitch-hiking our way from island to island, we finished up at Guadalcanal, then went back to Noumea; from there we were sent down to New Zealand for a month or so, and finally to Australia. At that point, the whole outfit was beginning to show signs of wear and tear.

We stayed on in Australia, however, and traveled up and down that whole continent for some months more before the whole band, including myself, began to come apart at the seams. By then our instruments were being held together by rubber bands and sheer will, having survived any number of air raids and damp spells in fox-holes; and the men themselves were for the most part in similarly varying states of dilapidation. The Navy had a term for this type of exhaustion—they used to call it combat fatigue.

When it finally became absolutely

impossible for us to go on any longer, we were all shipped back to the United States. A month or so later, I was in the Naval Hospital at Oak Knoll, Calif., a few miles outside of Oakland; and there I remained until I was finally discharged, three or four months later. I was pretty much washed up.

This was in 1944, and at that point I wanted nothing more than to lie down somewhere in a deep hole and have someone shovel enough dirt over me to cover me. In short, I'd had it—or, as the psychologists would say, I was in a state of dysfunction.

## The Turning Point

For a while I hung around Hollywood, hoping I'd snap out of whatever I was in—but nothing happened. Nothing would have happened right up to this moment, I guess, if I hadn't somehow summoned up enough energy to see someone about what was going on with me. The someone I went to see was a psychoanalyst.

Leaving out any attempts at detailed description, I can at least discuss some of the actual results I got from the year and a half I put into this thing at that time, on a one-hour-a-day, five-days-a-week basis. Out of it all, I did succeed in assembling an over-all picture of myself and the way I had been functioning all my life—and by the time the pattern began to emerge, I started to get myself into focus.

Of course, there were other, realistic, pressures on me also. I had to suspend further self-research for a time in order to get back down to earth and hustle up a few bucks again. My mother still had to be supported. I had recently been divorced and had to get out and earn some alimony money. There were a number of other expenses to meet and there was only one way I could dig myself out of the financial hole I had buried myself in. I went out on tour once more.

## Money Worries

After the tour was finished I went back to California and started my analysis again. But financial pressures still continued. I tried various dodges—even writing a picture scenario and selling it on option, which, once the option was picked up, I was to produce—but in the end I decided to get out of Hollywood altogether. I came East and settled in Norwalk, Conn.

I may as well tell you what I did for the year and a half I lived in Norwalk. I wrote. That's right

—I finally got all the way "back" to the one thing I had been trying to give myself an opportunity to do for 15 years or more since I'd started out to earn that \$25,000.

What's so important to me about writing? Why do I feel it's more important for me to do than, say, playing a clarinet or leading a band?

## No Music Values

A man who makes his living leading a dance band hasn't to much time to concern himself with musical values. His main problem has to be whether the dancers are able to dance to his music. If so, good. Of course, if they happen to be also pleased by the music he plays for them to dance to—well, so much the better. But basically, all that has nothing to do with musical values.

And if a man happens to be the kind of guy who wants to play real music, he's likely to get into serious trouble. Far more so than the man who regards music as a strictly business matter. In other words, if you happen to be built in the shape of a musical businessman, you're right in step, everything is O.K.—and the chances are nine out of ten that your name is Guy Lombardo or Sammy Kaye.

But—and don't forget it—there's no point in confusing entertainment (which is all that this stuff I've been discussing basically is) with any such self-expressive and highly emotionally surcharged art form as music.

I never set out to be a businessman. I was railroaded into it—out of my own inner weakness and Cinderella wishes. Primarily, I have always tried to play music that would satisfy me, within the limitations of the fields I've worked in.

## Never A Musician

But judging from any strictly creative viewpoint, I have never actually been a musician at all. In my opinion, no public performer in any mass medium can ever be creative in any real sense. At best a performer can only recreate, interpret, modify, seek—and sometimes find—new values in the creative work he is interpreting, performing, recreating; but the fact of the creating, itself, the making of something where nothing existed before, this is the domain of the composer, and the composer only—when it comes to making music. In the same sense as it is the playwright who makes the theater, the writer the book business.

The real purpose of my existence is to me a matter of absolute con-

## Horse On Louis

New York—First it was Bing Crosby; now it's Louis Prima who is becoming the butt of gags about his horses.

Commenting on the bandleader's insistence on entering his horse, The Preem, in the Belmont Stakes along with Native Dancer and others, a local sportswriter wrote: "The big laugh yesterday was provoked by the entry of The Preem, who has started 35 times and won just once. But Mr. Prima has such pretty silks—crossed clarinets or something rampant on a field of scarlet—and evidently wants to see them in the Belmont post parade." (P.S. The Preem ran next to last.)

fusion. When it comes to final values, I add to the punctuation of the world one tiny question mark. In the vast enigma of the entire universe, I flaunt the childish riddle of myself and my own trifling self-preoccupations.

## Uncharted Path

Coming back, then, to that question of which road I'm taking from here on in—well, I can't tell where it's going to end up. Actually, it doesn't really matter. All that does matter is that it be whatever road will lead ultimately to the highest

## Kenton Off For Europe Sept. 25

Hollywood—Embarkation dates have been definitely set for the Stan Kenton orchestra's European tour. Flying in an air force plane, the orchestra will leave from Westover, Mass., Sept. 25.

They play the same night in the Azores and the following night in Tripoli. Both of these dates are for the army, and there is a strong possibility that other "military reservations" might be made before the band's official European opening in Frankfurt, Germany, Sept. 28.

Harold Davis, English promoter, has guaranteed the band four weeks in Europe with two-week option. At this writing, bookings are set in Denmark, Sweden, Belgium, Holland, France, Switzerland, Austria and Italy.

degree of awareness I'm capable of achieving.

Where does awareness lead? It leads to wherever a man has to go in his own development as a human being. It's a trip a fellow has to make by himself. I've finally made my own choice. In fact, I've just finished taking my first stumbling step along the road I'm going to travel from now on.

This is the first step—this book. Copyright 1952, Artie Shaw

Stan Kenton records original arrangements by Westlake College of Music graduate Bill Holman. Fill out the coupon to get a school catalogue. Approved for veterans, too. New term June 29.

## WESTLAKE COLLEGE OF MUSIC

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Name.....

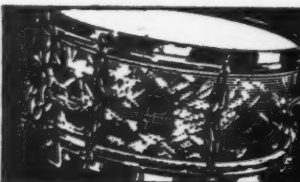
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Premier of England offer a full range of the finest in percussion. Unequalled for tone, design and life-time construction. Details, illustrations, dealer's name from

HALL DRUM COMPANY

623 Ursulines Street, New Orleans, La.

## Folksy Music

By HINTON BRADBURY

Most happy songwriter in America is Bob Bowen, Hollywood publicity man, whose first number *Tenderfoot*, is Bing Crosby's much-talked-about new ballad on Decca. There's nothing in the lyrics about love or girls and the youngsters even should approve. Bill Brill and Perry Botkin share credits with Bowen and Longridge Music, Inc., is publisher.

The Long Way is getting top plug treatment from Hill & Range Songs and Eric Aberbach of the pubbery says other records are to follow Hawkshaw Hawkins on Victor, Eddie Howard on Mercury, Betty Hutton on Capitol, and Lou Monte on Jubilee. Monte got a Victor contract for his Jubilee version.

Western fans attending Sheriff's Championship Rodeo in Los Angeles Coliseum Aug. 23 will see 1,500 horsemen along with a display of saddles valued in excess of \$1,000,000. It's the greatest display of silver and gold western trappings. Usual attendance exceeds 90,000 and proceeds go to charity.

Hollywood film and radio personalities numbering in excess of 100 who have entertained servicemen abroad during the last three years being honored by U. S. department of defense. Western artists Carolina Cotton, Ginny Jackson, and Roscoe Ates among them.

Followers of ballads and country music across the nation are watching The Tennessee Plowboy, Eddy Arnold, on the show which bears his name on NC-TV Tuesdays and Thursdays from Studebaker theater in Chicago.

Tim Spencer, who penned *Room Full of Roses*, *Cowboy Camp Meeting*, *The Everlasting Hills of Oklahoma*, and 400 other songs, many of which were for The Sons of the Pioneers, recently gave out his first new number in three years. It is already released on Capitol by Skeets McDonald, and is titled *It's Your Life*, backed by Baby, I'm Countin'.

Singing actor Guy Mitchell twisted a knee trying to jump through a twirling lariat and a brace is handy for his engagement at the Paladium in London. Doctors say surgery will be only permanent cure.

Doyle O'Dell, veteran cowboy singing star of KTLA, Paramount's Hollywood TV outlet, is back in the musical saddle with *Western Varieties*, and other shows.

Cowboy comic Smiley Burnette completed his second 1953 tour of Canada this month and flew to Indiana for fair and theater dates in that state, Illinois, and Oklahoma through Aug. 6.

**SHORT ROWS**—Alabama DeeJay Tom Jackson at WKAB-TV in Mobile now has four recording artists on his staff . . . Alma Records, Inc., releasing eight sides by The Dooley Family . . . Publisher Max Herman building his first swimming pool . . . Much speculation about Red Foley's replacement on *Grand Ole Opry* . . . Gospel singer George Beverly Shea completing numbers for Victor Christmas album.

Harmonica becoming more and more popular in recent months . . . Bob Willis rejected auto dealer sponsored TV show in Hollywood for summer as had already completed deal in Texas . . . Tex Ritter's *High Noon* still one of Capitol's top sellers almost one year after release date . . . Bill Denny, 17, handles Junior Platter Party Saturday mornings in Nashville catering to teenagers . . . Cousin Minnie Pearl, favorite girl friend of *Grand Ole Opry* listeners, called to Hollywood for screen test . . . Syndicate columnist Owen Callin former banjo man in a western



Gene Autry

## London Lands Gene Autry For 7 Weeks

Hollywood—Gene Autry and his Western Variety Show will open July 27 at Empress Hall in London for a seven-week run. It is being described by the producers as England's first bigtime western musical extravaganza. This will be followed by a tour of England, Scotland, and Wales lasting three or four weeks or longer if Autry's commitments in the states will permit.

Making the trip with the singing cowboy will be Mrs. Autry, his agent Mitch Hamblin, and his leading lady, Gail Davis, who will fly to London July 20th. Other members of the show leave by plane July 17, and Autry's horses Cham-

band . . . Merle Travis and his wife in their own afternoon TV show from Hollywood . . . Tennessee Ernie considering return offers to England . . . Diskeries all looking for a Christmas hit.

## Stars of C&W—1

### How Jim Reeves Struck Gold

Best known for his current hit, *Mexican Joe*, Jim Reeves records for Abbott Record Co., of Hollywood. He appears every Saturday night on *Louisiana Hayride* from KWKH, Shreveport, La., and is presently on leave from that station as a staff announcer and emcee of *Red River Roundup*, nightly Monday through Friday.

Born in Panola County, Texas, on Aug. 20, 1924, he started playing the guitar when only 7. He learned the basic chords from a cook with a pipeline crew, and when only 8 he was a frequent performer at local parties and school functions.

#### To College

He launched his professional career in 1940 with a program on a Shreveport station. He was graduated from high school in Carthage, Texas, in 1942, then enrolled in the University of Texas at Austin.

In 1945 Jim went into professional baseball with the St. Louis Cardinals' farm club at Lynchburg, Va. Then with the Henderson, Texas, club in 1947 he suspended and Little Champion will go by boat.

Autry's array of musical talent includes Carl Cotner and his Melody Ranch orchestra, The Cass County Boys, Tony Whitecloud and his Hoop Dancers from New Mexico, Pat Buttram, Trick Roper, Jack Knapp, and The MacQuaid Twins.

Shows will be staged nightly in Empress Hall which seats 3,000, with matinee and evening performances each Wednesday and Saturday.

In August of 1939 the cowboy singer was drawing record-breaking crowds in Dublin and Glasgow and a tour was set, but then came Hitler's march into Poland with Mr. Autry halting all plans and returning to the states. It has since been Autry's ambition to return.



Jim Reeves

tained an injury which halted his baseball career. At that time he turned to radio joining the staff of KGRI, Henderson, Texas, remaining until 1952.

Reeves' talents as a singer were first recognized by Fabor Robison of Abbott Records, who quickly signed him for that label in November, 1952. The following month his initial pressing was released.

#### Top Spot

Next wax release was *Mexican Joe and I Could Cry* in early 1953. *Mexican Joe* started slow, but after a few weeks it skyrocketed to the top position in the C&W field.

Jim is 29 years old, six feet, one inch tall, and weighs 175 pounds. He has brown hair and blue eyes and says his favorite hobby is meeting people. He likes to quote Will Rogers, and says he also feels "A stranger to me is just a friend I haven't met yet."

# SEE YOU IN CHICAGO

... on Saturday, August 1, at Soldier Field  
Down Beat's STAR NIGHT featuring, in person,

Eddie Fisher

Ray Anthony & Band

Patti Page

Ralph Marterie & Band

Ella Fitzgerald

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Ten leading disc jockeys

... from Washington

We'll even help you reserve that hard to get hotel room!

June 20, 1953

Dear Sirs:

I am sixteen years old and live in Richland, Washington. I plan to come to Chicago by myself by train solely to see DOWN BEAT'S STAR NIGHT at Soldier Field.

... I will quickly send in my request for tickets and hotel reservation.

Very gratefully yours,

Kent Fleischman  
401 Rossell  
Richland, Washington

#### DOWN BEAT, INC.

Box BA-2, 2001 Calumet Ave., Chicago 16, Ill.

Please accept my order for the following tickets to Down Beat's STAR NIGHT to be held at Soldier Field, Saturday Night, August 1, 1953, beginning at 8 P.M.

Number of Tickets

General Admission at \$1.50 each, includes tax.....\$

Reserved Seats at \$2.50 each, includes tax.....\$

Reserved Seats at \$3.50 each, includes tax.....\$

I am enclosing payment for these tickets, totaling.....\$

Mail the above tickets immediately to:

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Zone.....

State.....

Also, please make the following reservations at the Morrison Hotel, Chicago, in my name:.....

## Strictly Ad Lib

(Jumped from Page 3)

Enter out of the Billy May band and doubling between a haberdashery in Vallejo and jobs with local bands . . . Night club business off on all levels in June from Nob Hill to Skid Row. —Ralph J. Gleason

**BOSTON:** The shutters of all the jazz clubs are down and the city rests to cricket accompaniment for the summer . . . The Hi-Hat closed after Ruth Brown's week. There will be considerable alterations by fall including a regular radio booth for Symphony Sid . . . Charlie Parker blew magnificently during his hat engagement and was well complemented by trumpeter Herb Pomeroy . . . The Savoy closed after the Dayton Dixieland Rhythm Kings played an added week.

There will be summer jazz at the Hawthorne Inn in Gloucester, after all. Trumpeter George Poor heads a unit including Gene Schroeder on sabbatical from Condon's. Mutes in after 11 p.m. . . The Storyville band at the Ocean-side in Magnolia has added clarinetist Sammy Margolis with trombonist Dick LeFave coming up for weekends . . . Al Vega and trio are at the Darbury room eyeing reaction to their new Prestige LP . . . Charlie Mariano, having left the Jackson-Harris herd, is back at the Melody lounge in Lynn.

The Celebrity Club in Providence booked Larry Darnell for June 29, to be succeeded by Amos Milburn and Willie Mabon . . . Vaughn Monroe broke in his new night club act at his own place, the Meadows. Vaughn hits the coast next and then the Sahara in Las Vegas . . . The Latin Quarter imported an ice show for the summer. —Nat Hentoff

**LAS VEGAS:** Harry James, with the indomitable Buddy Rich opens for two weeks at El Rancho Vegas. Boniface Beldon Kattelman tried every angle to get Betty Grable on the same bill, but Grable wasn't able . . . Paul Whiteman, Roy Barty, Matty Malneck, and gang bid adieu to the Last Frontier, Journey on to Reno for Pops' date at the Mages . . . Tony Martin is flexing his pipes at the Flamingo, with Hal Borne at the keyboard—unusual booking for the warbler. He's always been a winter attraction this spa.

Anna Maria Alberghetti made her first trek to Vegas and a nitery, and is nicely flowering the Red Skelton Sahara stanza . . . Betty Hutton explodes the Desert Inn sanctum from one end of July to the other . . . Peggy Lee set for a Sahara songology beginning Aug. 11 . . . Mary Kaye Trio, bolting a terrific inn in the Ramona Room of the Last Frontier, held forth as almost unknowns four years ago in the nearby Gay 90s bar that same hotel . . . Doc Clifford, former J. Dorsey lad, is now lead alto with Lucky Henry's ork, weekly relief crew for Ray Sinatra at the Sands.

Chuck Maxon angling for Saturday night network airshot coast-to-coast with combined Strip resort hotel sponsorship of his Local 369, 17-piece band, organized last year for concert in city hall auditorium . . . Dorsey Brothers take over the Last Frontier Aug. 17 for a couple of weeks . . . Joe Loco's mambo combo now a Sahara Cas-bar feature alternating with Ving Merlino and violins . . . Joe Venuti is being paged by bossman Guy McAfee at the Golden Nugget to open that downtown casino's new Opera House. —Bill Willard

**MIAMI:** Martha Raye reopened her Five O'clock club with Charlie Barnet back on the stand and the Ted Wills quartet on the bill. In the month hiatus, Martha dissolved two partnerships with Nick Condoe: matrimonial and professional. He had managed the club since its inception . . . The Vagabonds closed their spot the last of July to make their annual western trek. After a Nevada date the boys play the scene of their first night spot suc-

## Toronto Club Reopens With Band Policy

Toronto—The Sky Terrace on Toronto Island, without a live band in four or five years, reopened recently as a band spot under the name The New Sky Terrace.

Promoters announced a summer-long program of live bands, with Stan Kenton's July 1 one-niter being used to publicize the place and test it for name bands.

Among the local bands to be used were those of Frank Bogart, Norman Harris and Jacques Mathe.

The Terrace was known years ago as a live band spot which often booked U.S. name units.

cesses, their home town, San Francisco. Present plans call for the Vagabond club to remain shuttered until November.

Business was good for the first three of the ten scheduled pop concerts in the University of Miami's summer symphony series. For these warm weather diversions, the Miami Beach auditorium is outfitted with red-check-bedecked tables for groups of from four to twelve, instead of the usual seats in rows, and liquid refreshments are available. This leaves conductor John Bitter competing at times with an ice cube chorus. —Bob Marshall

**PITTSBURGH:** Julius LaRosa's week at the Vogue Terrace was a smash . . . Denise Darcel did a right handsome job at the Ankara, both physically and fiscally . . . Phil Moore played in for the Copa opening of his protegee, Helene Dixon . . . The Carnival lounge, located across the street from the theater which had the local first-run of the film Titanic, booked a female impersonator named Titanic, with the billing, "In Person, positively not a motion picture!" Luis Morales' rumba band, incidentally, seems to be pretty well set at that spot. They are going into their fifth year.

Some of the city's classical music followers are a bit perturbed at the Pittsburgh Symphony's being included in the listing of minor orchestras in the recent *Down Beat* poll! . . . Ray Anthony at West View park June 26 . . . Joe Mann and Elaine Beverly are taking over the local TV stanza, Meet Your Neighbor, when incumbents Charlie Baldour and Betty Carr leave for San Diego to assume other TV chores. —Charles Sords

**CINCINNATI:** Coney Island's Moonlight Gardens featured Johnny Long July 10-16. Clyde Trask's ork and the fast-rising recording artist, Dick Noel, local boy making good, hold the stand July 17-23. Ralph Marterie comes in July 24-31, with Billy May slated for the Aug. 1-6 tenure.

The same fast pace was maintained by Castle Farm, which sprouted Woody Herman June 27, Duke Ellington July 4, and Julius LaRosa was slated for July 11. The Farm will close for the summer, and plans to reopen Sept. 6 with Ray Anthony. —Si Shulman

**CLEVELAND:** Bright spot of Cleveland entertainment these days is Sylvia Syms, wowing devoted customers nightly at Wexler's theatrical grill. Most frequent patrons are other performers who dash over in between shows to catch Sylvia's fine songs. Added attraction at the same stand is Ellie Frankel at the piano . . . Godfrey's Chordettes were followed by Norman Brooks and Dolores Ritter on July 10, and Harry Belafonte on the 20th.

Bill Randle brought Les Paul, Mary Ford, and Percy Faith and his orchestra into Shaw stadium on June 26 for a concert, with excellent results . . . The Towne Ca-

## Music Merchants Display New Products At Meet

(Ed. Note: Following is a consumers'-dealers' buying guide to products being exhibited by some of the prominent music manufacturers at the National Association of Music Merchants convention at the Palmer House, Chicago, July 13-16.)

**ALUMINUM CO. OF AMERICA**  
Alcoa is exhibiting aluminum piano plates.

**AMBERG FILE AND INDEX CO.**  
In the new file cases for 7" and 10" records Amberg is highlighting its cushion dividers that protect against scratching, warpage and breakage.

**AMERICAN RAWHIDE MFG. CO.**  
Amrawco has designed a new drumhead display package, which not only serves to

keep the drumheads in perfect condition on the dealer's shelves, but also doubles as a fine window and counter display piece.

**ATLAS PIANO CO.**  
Besides its new Ludwig spinet piano, Atlas is also featuring rebuilt and refinished pianos, including both grand and spinet types.

**HERB C. BARGER MFG. CO.**  
Barger is introducing for the first time "Ken" Thin line batons in two new shaft sizes: 9/16" and 11/16", in addition to the standard 5/8" and 3/4" twirling batons. Also being featured is a line of military batons, drum practice pads, orchestra stands and a drum head line.

**ARTHUR C. BARNETT CO.**  
Specialists in training records the Barnett Co. is offering a special on how to teach parakeets to talk. In addition, there is a disc on how to teach dogs to obey and one on how to make canaries warble.

**C. BRUNO & SON**  
Bruno is showing the new Benson line, featuring the 3 and 4 valve compensating piston brasses: baritone horn, euphonium, and recording bass. In addition, the large bore standard trumpet; the alto horn, with simple slide readjustment from F to Eb; Oxford brass, with new luxury trim, will also be shown. Edgeware clarinets will also be highlighted.

**CABLE-NELSON PIANO**  
A French Provincial spinet, designed for the decor of the modern home, is being promoted by Cable-Nelson. Finished in fruitwood cherry, the center piece medallion and tops are hand carved. Model, retailing for \$695 F.O.B. factory, bench extra, has full-size action, extra sturdy plate, overstrung bass and five back posts.

**CHICAGO MUSICAL INSTRUMENT CO.**  
The major fall promotion of Chicago Musical will be the Clavinette, the new electronic keyboard, that claims to be able to reproduce unlimited tonal expressions. More than 30 instruments are carboned on this small compact, portable instrument. Only three octaves in size, an octave switch gives the keyboard a full five octave range.

In addition to Clavinette, CMI is emphasizing the Rafael Mendez trumpet with lightning fast and positive valves. For the trumpet and also for a cornet, Olds has

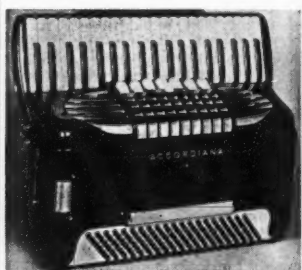
fashioned Mendez mouthpieces for the most exacting artists. In mouthpieces, CMI is also distributing the Beechler line for clarinet and tenor and alto sax. In the guitar line the Les Paul model is featured with the new adjustable metal bridge and tailpieces. The tailpiece also comes separately and may be attached to any guitar. With the guitar is the Les Paul amplifier, equipped with a 12" Jensen Concert Series Speaker and easy outside controls.

**COLE BROS.**  
With the Dick Manoff baton Cole is hyping sales using drum major and majorette statures for dealer aids.

**J. C. DEAGAN, INC.**  
A combination of Harp celeste, vibraphone, and orchestra bells has been incorporated in the new instrument, MAGN. HARP. Console dimensions are only 34" high, 40" wide, and 20" deep and can be plugged into any 110-volt A.C. outlet. Manual keyboard controls for special effects are provided as well as expression pedals. In addition, Deagan will also show their full line of chimes and bells.

**EDEN TOYS INC.**  
Trying to make Doggie in the Window come to life, Eden is displaying a French stuffed poodle with a built-in Swiss music box, which will play the hit tune. A cocker spaniel will be its music mate.

**EMPIRE ACCORDION CORP.**  
Empire is adding several new accordions to its established line. The new models will be in the Accetite Series and bear the numbers: #23, 25, 37, and 39.



The New Excelsior 900

**EXCELSIOR ACCORDIONS**  
This accordion company is bringing out a new 900 series Accordions with a choice of two Tone Modulator and two Sound Chamber models, with the latter being made specially for the concert field and the former for orchestra members, who can get muted effects with a flip switch. Spur-gear (See Next Page)

(Advertisement)

## Gretsch Spotlight

### "That Great Gretsch Sound" Draws Rave of Still Another Drum Star, John Markham



John Markham and Gretsch Broadcasters.

Californian John Markham has the flair for showmanship for which his native state is famous. It is currently visible in his great drumming for the Billy May organization. Not visible, but equally outstanding: his previous dynamic performances with such name-bands as Bobby Sherwood and Charlie Barnet. A man who must have good-looking, great-sounding equipment, John says, "Gretsch Broadcasters, greatest drums I ever owned." You can see these drums (the same ones played by 6 out of 10 top winning drummers in recent nationwide popularity polls)—at your dealer or in your FREE Gretsch drum catalog. Write for it now: Dept. 729, FRED. GRETSCH, 60 Broadway, Brooklyn 11, N. Y.

A LIFTON CASE MEANS FULL PROTECTION FOR YOUR INSTRUMENT—INSIST ON IT! LOOK FOR THE LABEL INSIDE THE CASE.

Lifton

## NAMM Exhibits

(Jumped from Page 20)

switches are featured on both models, allowing close radio and recording work.

**FRENCH AMERICAN REEDS MFG. CO.**  
Macaferri plastic low-priced guitars are getting the big push this upcoming season. High-precision fretboard with a compensating bridge aid in perfect pitch. The neck has a perfect alignment with device to adjust the height of the strings to the fret, allowing the musician to draw the strings to his individual style.

**GRAYLINE ENGINEERING CO.**  
Grayline is exhibiting a Phono-Gard line of phonographs, ranging from \$149.50 to \$159.50, claiming that the tamper proof plastic canopy prevents record scratching and injury to the tone arm. When the record starts to play the canopy covers the unit and when the record stops, the canopy opens. Specially designed for hi-fi reproduction, some models are furnished with 10 watt h.f. amplifier, capable of reproducing 20-20,000 C.F.S.

**FRED GRETSCH MFG.**  
Gretsch is featuring an all electric, solid body guitar. Other items are Gretsch "Acrylic" saxophones; New LaTosca "By Gretsch" accordions; Broadcaster Drums; new and improved K. Zildjian cymbals, and M. LaCroix woods.

**HERSHMAN MUSICAL INSTRUMENT CO.**  
Hershman is showing various musical items, both domestic and imported. The world champion baton twirler, Bill Allen, is putting out his own baton and the Horco Co. is showing a new baton belt. Along with these numbers, Herco is also presenting award pins and medals, as well as some rhinestone pins. In the import division Hershman is importing for the first time the Ruc "Britone" Woodwind Mouthpieces from Great Britain.

**GUY HOBBS INC.**  
Hobbs is placing great emphasis on their all-steel mechanism expanding television base tables. These are shipped knocked-down at a claimed 1/3 savings. Other more conventional television tables are also being shown.

**IMPERIAL ACCORDION CO.**  
Imperial is accenting its new Imperial Tonemaster. It has four sets of treble reeds with chamber and five sets of bass reeds. There are 11 treble shifts with the master on the keyboard and five bass shifts. Standard 41 treble keys; 120 bass.

**G. C. JENKINS CO.**  
A demountable 4 octave Marimba with solid wood end boards will hold the spotlight for the Jen-Co exhibit. There is also a full line of keyboard orchestra bells in addition to a small inexpensive 2 1/2 octave beginners model Marimba.

**JENSEN INDUSTRIES INC.**  
Diamond needles with record playing time up to 1,500 hours will be exhibited. Also other needles will be displayed in a new phonograph needle display and storage cases.

**KAY MUSICAL INSTRUMENT CO.**  
The Kay Electronic Bass has the same pitch, range and tone quality of a bass viol. However, it looks like a guitar, plays like a guitar, and is held like a guitar.

**KEYMASTER CO.**  
A teaching aid for piano students is being introduced, which promises to speed the process of reading music. An illuminated staff is mounted on any standard keyboard and as the various notes of the scale are played by the student, red and green lights respond on the board. A loud buzzer is also provided which warns students when incorrect notes are attempted.

**W. W. KIMBALL CO.**  
Kimball is presenting a new console-style in French Provincial especially designed for today's apartments and ranch type homes. Only 38" high, in genuine fruitwood, it retains all four exclusive Tone-Touch features found in larger pianos, thereby not losing any tone qualities.

**LESHER WOODWIND CO.**  
Leshar is making its first appearance at the NAMM show with an exclusive line of bassoons.

**WILLIAM LEWIS AND SON**  
Lewis has an unusual display which shows workmen actually repairing and making violins.

**MAJOR ELECTRONICS CO.**  
Included in the Majorette phonograph line are several models with hi-fi sound. In addition, a complete line of children's phonographs are also being carried.

**MARTIN BAND INSTRUMENT CO.**  
Martin is planning new fall promotions for "school-priced" cornets, trumpets, trombones and saxophones in addition to exhibiting the Martin Sousaphone, baritone horn, alto horn, and baritone saxophone.

**MINSHALL-ESTLEY ORGAN INC.**  
Along with their regular line of electronic organs Minshall is introducing a spinet model, called Minshall Spinet Model S.

**PENTRON CORP.**  
Pentron is adding to its line of magnetic recording equipment with some pre-amplifier and tape transport units, especially for hi-fi installations. Model Pre-T pre-amplifier is fully wired ready to plug into any hi-fi system. The #29T-3M Tape Transport Mechanism operates at 3.75" and 7.5" per second and provides up to 2 hrs. recording and playback (4 hrs. with Pentron 10% reel adapter). This unit also has removable pole pieces with the record-erase heads, eliminating 80% of the cost of erase head replacements. Model PMC combines both units in a handsome carrying case. Complete with a reel of tape and take-up reel for operation through any external amplifier and speaker.

**RISTAUCRAT CO.**  
Ristaucrat is promoting its Dial-O-Matic radio-phonograph combination for 45 RPM records. Company claims that it is the only unit with an automatic restacker, giving up to 18 full plays in addition to a repeat selector which allows for replaying any record over and over again, despite its position in the pile.

**SANO CORP.**  
Sano will feature its electric accordions in addition to its accordion pickup and high fidelity amplifiers.

**H. and A. SELMER, INC.**  
Selmser is introducing the Buddy Resonite bass clarinet with the one-piece body. In the new instrument the center joint is gone with the bridge key mechanism, eliminating jammed keys and troubles caused by rough handling taking the clarinet apart. A single-piece neck is a new innovation along with a tuning slide for liberal pitch adjustment above and below A-440. The new clarinet is also low in price being only \$432.50 with carrying case and including excise tax. In addition, Selmer has added some new accessories including a new Electronic Metronome; five new models of V-M record players; and new model of the Crestwood Recorder.

**SID SHERMAN INSTRUMENT CO.**  
This is a unique organization in that it carries only used musical merchandise which it trades and sells. Instruments are only sold to dealers and not individuals.

**SHURACK SALES CO.**  
While Shurack-Tone is placing a great deal of emphasis on Howdy Doody Children's phonographs, it is also announcing the addition of two new radio-phonograph combinations. Model 302 R.P. is a 3 speed combination featuring a five tube super chassis with built-in high gain loop antenna. The model 400 is a 3 speed automatic changer with outside controls and 6" baffle speaker.



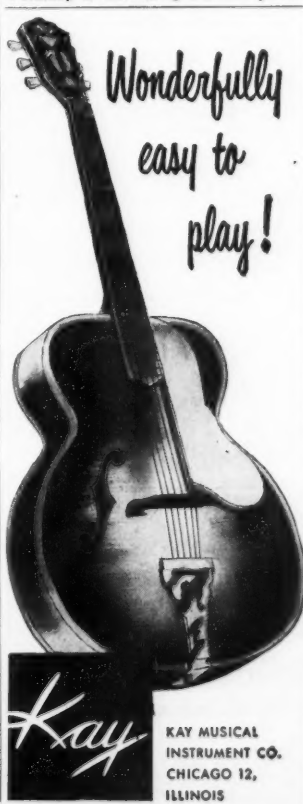
Shurack-Tone's Model 400 LP

**SHURACK-TONE PRODUCTS**  
Shurack-Tone is bringing out a low-priced Howdy Doody phonograph, model PLA, to retail at \$8.95. Acoustic phonograph, with decals of television stars, is a 78 r.p.m. single play model.

**SLINGERLAND DRUM CO.**  
Slingerland is making a pitch for home use of drums, especially in the recreation rooms with a "Knotty Pine" drum outfit.

**SONORA RADIO AND TELEVISION**  
Four new promotion-priced television models are being displayed by Sonora with 17" models starting \$179.95 and up to \$199.95 for a 21" set. The company is also following the modern style trend offering wrought iron legs, easily attached for \$10 additional. Additional features are improved reception for fringe and rural areas.

**SOUND WORKSHOP INC.**  
In addition to hi-fi sound systems, Sound Workshop is introducing two new phonographs.



KAY MUSICAL INSTRUMENT CO. CHICAGO 12, ILLINOIS

## Feather's Nest

By LEONARD FEATHER

It is a remarkable reflection of Bud Powell's impact on the jazz world that a loyal band of adherents elevated him to third place in this year's *Down Beat* poll, right behind Peterson and Shearing. Remarkable, not because this 29-year-old

genius did not deserve to rival and top all comers, but because, unlike Peterson and Shearing, Bud Powell was not fortunate enough to devote 1952 to the building of his name via major record sessions, night club and theater dates across the country. For Bud Powell spent the year in a state mental hospital, from which he was only released last February.

The Bud Powell story is not one that can be told with complete freedom. Nevertheless, the difficult task was attempted during the last few months, and the result can be found in the August issue of *Ebony* magazine, in a lengthy story by Allan Morrison entitled *Can A Musician Return From The Brink of Insanity?* This is one of the most penetrating and fascinating stories ever told about a jazz musician, and, while imploring you to run out and get a copy, I intend to swipe a few of the best passages here and now.

### A Troubled Man

Morrison describes his subject as "a troubled man, an artist seemingly unable to adjust to life, to make his peace in a strife-torn world . . . his inner torment was born of a deep dissatisfaction and a strong inferiority feeling created by his color . . . a badge of inferiority that often plunged him into deep depression."

He then cites the history of Bud's confinements, starting with 10 weeks spent at Pilgrim State hospital in 1945, when he was barely 21, continuing with the year (1948) in Creedmore, and the

graph systems, both in table models and console. There are also some new cabinet styles.

**STEELMAN PRODUCTS**  
In addition to the Roland Radio line, Steelman will display a new line of phonographs, several of which will feature high fidelity units.

**TARG AND DINNER**  
T&D are showing two new deluxe models of the Renell Accordion in addition to the William Frank line of band instruments. They will also display a series of Baltimore amplifiers starting from \$35.

**VEGA CO.**  
Arthur Godfrey baritone ukuleles will be a main fall feature. Vega Duo-Tron guitars as well as Solo-Lutes will also be shown. Vega is also displaying the Dolonet (Paris) woodwinds as well as their own Power trumpets, cornets, and trombones. In the amplifying line they are also handling New Super 15 and Director.

**WEBSTER ELECTRIC CO.**  
Webster Electric is featuring their Eko-type recorders and Webster Electric amplifiers.

**ZENITH RADIO CORP.**  
Zenith Radio Corp. is introducing, along with their radio and television line, a new hi-fi Cobra-Matic record player with a built-in stroboscope or speedometer, permitting visual adjustment of the turntable to play all makes of records at the precise speed they were recorded. According to Zenith, unless the turntable and records are in perfect synchronization, dots will appear on an indicator showing if the disc is being played too fast or too slow. In this case, speed can easily be adjusted, giving perfect reproduction. The player is available on many of the radio-phonograph models as well as a few television combination sets.

shock treatments there. After only 10 weeks of freedom he was confined again, then released in April, 1949.

Then says Morrison, "one August evening he was arrested on a Manhattan street . . . the charge was illegal possession of narcotics. In the morning he was transferred to Bellevue for psychiatric examination. He was committed to Pilgrim State Hospital on Sept. 4, 1951."

### Played At Birdland

Later, after he had been transferred to Creedmore, "the hospital agreed to allow him to leave for one night to play at Birdland. During a second similar leave his behavior was observed by attendants on the hospital's staff. A final one-year convalescence release was put through Feb. 5, 1953. Bud's mother signed the papers."

Bud's mother was my main contact with him during his years in and out of the shadows. Every once in a while, after I had failed to observe him on the scene for a few months and fell to wondering what had become of him this time, I would receive a kindly note from her at the farm in Willow Grove, Pa., where she reported she had taken Bud home and he was coming along just fine. And then a few weeks later I would run into Bud at one of the clubs, and he would have the old gang around him, and again it would be the beginning of the end.

### Injured Hand

There was the night when I saw Bud working with his left hand bandaged. Between sets he showed friends a gash so deep that it was incredible he could play at all. I am reminded, by this memory, of a wonderful story Morrison tells about Tatum's accusation, on meeting Bud, that he was just a "one-handed piano player."

The next night, at Birdland, Bud played *Sometimes I'm Happy* at a terrific tempo entirely with his left hand, and Art confessed he'd been wrong. That night, says Morrison, Powell went home happy; he had earned the respect of the man he worshipped.

Since his last release, Bud has had the friendship and help of Birdland's Oscar Goodstein, his legal guardian, and of Audrey Hill, the girl who became Mrs. Powell last March 9. He has given up alcohol and instead consumes enormous quantities of soft drinks.

When you go to hear Bud Powell, try to avoid the morbid curiosity with which so many spectators regard his work nowadays. Bear in mind the contribution that this man has made to modern jazz. For if there were more people in this world ready to accept the Bud Powells on an esthetic plane, and to accord them their place in society as human beings, perhaps the hospitals wouldn't be so crowded.

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Va., 8/7-13, nc

Beckner, Denny (Sheppard Air Force Base)  
Wichita Falls, Tex., 7/25-8/2,  
Beneke, Tex (On Tour) MCA  
Borr, Mischea (Waldorf-Astoria) NYC, h  
Brown, Les (On Tour) ABC  
Byers, Verne (Walker Air Force Base)  
Roswell, Mexico, Out 7/19, c

Carle, Frankie (Casino) Walled Lake,  
Mich., 8/14-16, nc

Carlyle, Russ (Aragon) Chicago, Out 8/16,  
b

Carlyle, Russ (Cal-Neva) Lake Tahoe,  
Nev., 7/24-8/5, h

Clifford, Bill (Riverside) Reno, Nev., h  
Coleman, Emil (Waldorf-Astoria) NYC,  
Out 8/23, h

Damiron, Tadd (Paradise) Atlantic City,  
N. J., nc

DeHanna, Al (Sea Side Park), Virginia  
Beach, Va., Out 9/7

Donahue, Al (Ambassador) Los Angeles,  
Out 8/4, h

Dorsey, Tommy & Jimmy (Last Frontier)  
Las Vegas, 8/1-13, h

Durso, Michael (Copacabana) NYC, nc

Ellington, Duke (On Tour) ABC

Ferguson, Danny (Robert Driscoll) Corpus  
Christi, Tex., 8/14-16, nc

Fields, Shep (Claridge) Memphis, 8/7-20,  
h

Fisk, Charlie (Statler) Los Angeles, 8/14-  
16/8, h

Flitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (Lakeside Park) Denver,  
Colo., 7/29-8/11

Foster, Chuck (Coney Island) Cincinnati,  
8/14-20, b

Garber, Jan (On Tour) GAC  
George, Chuck (Paramount) Albany, Ga.,  
nc

Gillette, Dizzy (Mack's) Atlantic City,  
8/14-27, nc

Gray, Jerry (Palladium) Hollywood, 7/21-  
8/10, b

Harris, Ken (El Rancho) Sacramento,  
Calif., h

Harrison, Cass (Sequendama) Bogota, Col-  
umbia, South America, Out 8/12, h

Hill, Ray (Coral Gables) North Weymouth,  
Mass., Out 1/1/54, b

Hill, Tiny (On Tour) ABC  
Howard, Eddy (Indiana Beach) Monticello,  
Ind., 7/27-8/5

Hunt, Pee Wee (Colonial) Rochester, Ind.,  
7/27-8/9, h

James, Harry (El Rancho) Las Vegas,  
7/29-8/11, h

Jones, Spike (Cal-Neva) Lake Tahoe, Nev.,  
7/24-8/5, h

Jurgens, Dick (Elites Gardens) Denver,  
Colo., Out 9/7

Kaye, Sammy (Astor) NYC, Out 9/5, h  
Kenton, Stan (Steel Pier) Atlantic City,  
Out 8/6, b

King, Henry (Palmer House) Chicago,  
7/28-11/18, h

Koven, Heshy (Tamarack Lodge) Green-  
field Park, N. Y., h

LaSalle, Dick (Statler) Washington, D. C.,  
h

Lewis, Ted (Lake Club) Springfield, Ill.,  
Out 7/28, nc; (Desert Inn) Las Vegas,  
8/4-31

Long, Johnny (Steel Pier) Atlantic City,  
8/14-20, b; (Cavalier) Virginia Beach,  
Va., 8/21-27, nc

McCoy, Clyde (Claridge) Memphis, 7/24-  
8/6, h

McIntyre, Hal (Edgewater Beach) Chicago,  
In 8/14, h

Martinez, Ralph (On Tour) GAC; (Pal-  
ladium) Hollywood, In 8/11, h

Martin, Freddy (Edgewater Beach) Chi-  
cago, h

Masters, Frankie (Conrad Hilton) Chi-  
cago, b

May, Billy (On Tour) GAC  
Mooney, Art (On Tour) GAC  
Morgan, Russ (On Tour) ABC  
Morrow, Buddy (Palladium) Hollywood,  
Out 7/28, b; (On Tour) GAC

Navas, Bob (Paul's Edgewater) Ashbury  
Park, N. J.

Neighbors, Paul (Aragon) Chicago, 7/21-  
8/16, b

Noble, Leighton (On Tour—West Coast)  
MCA

O'Neal, Eddie (Palmer House) Chicago,  
Out 7/29, h

Palmer, Jimmy (On Tour) ABC  
Pastor, Tony (On Tour) GAC; Virginia  
Beach, Va., 8/9-14

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Perrault, Clair (Van Cleve) Dayton, O., h  
Prima, Louis (Steel Pier) Atlantic City,  
Out 7/24, b

Ray, Ernie (Riverside) Casper, Wyo., c  
Reed, Tommy (Oh Henry) Willow Springs,  
Ill., 7/22-8/30, b

Renay, George (Fernwood) Bushkill, Pa.,  
Out 10/24, nc

Ritter, Tex (Top O'Texas Rodeo) Pampa,  
Tex., 8/5-8

Rodney, Don (Arcadia) NYC, b

Rudy, Ernie (Standish Hall) Hull, Que-  
bec, Canada, 8/4-15

Sands, Carl (Statler) Boston, h  
Shaffer, Freddy (On Tour) GAC  
Still, Jack (Pleasure Beach Park) Bridge-  
port, Conn., b

Stratner, Ted (Gogi's Lane) NYC, nc  
Strong, Benny (Casino) Walled Lake,  
Mich., 7/24-26, nc

Thornhill, Claude (Roosevelt) New Or-  
leans, 7/18-8/12, h

Tucker, Tommy (On Tour—East) MCA

Waples, Buddy (Recreation Center) Sagi-  
naw, Mich., nc

Weems, Ted (Steel Pier) Atlantic City,  
8/7-13, b

Welk, Lawrence (Aragon) Ocean Park,  
Calif., Out 2/10/54, b

Wills, Bob (On Tour—Texas) MCA

## Combos

Armstrong, Louis (Blue Note) Chicago,  
Out 7/30, nc

Bond, Johnny (Saxony) Brooklyn, N. Y.,  
nc

Brubeck, Dave (Blackhawk) San Fran-  
cisco, Out 9/7

Carroll, Barbara (Embers) NYC, Out 8/5,  
nc

Carroll, Joe (Downbeat) Providence, R. I.,  
In 7/28, nc

Garter Trio, Bob (Landis Tavern) Vine-  
land, N. J., nc

Coleman Trio, Sy (Cafe Society) NYC, nc  
Condon, Eddie (Condon's) NYC, nc

Dale Duo (Lighthouse) NYC, nc  
Dee Trio, Johnny (Soper's Lounge) Wind-  
ham, N. Y., Out 9/7, cl

DeParis Brothers (Jimmy Ryan's) NYC,  
8/7-13, b

Domino, Fats (On Tour) SAC  
Downs Trio, Evelyn (Rose Room) NYC,  
nc

Duke Trio, Doug (Hickory House) NYC,  
nc

Elliott, Don (33 Club) Hempstead, L. I.,  
N. Y., nc

Engro, Johnny (Elmo) Billings, Mont., c

Fields, Herbie (Surf) Wildwood, N. J., nc  
Franklin Quartet, Marty (Airport) Brook-  
lyn, N. Y., nc

Gaillard, Slim (Birdland) NYC, Out 7/31,  
nc

Garner, Errol (Mack's Tavern) Atlantic  
City, Out 7/30

Glenn Quartet, Tyree (Embers) NYC, nc

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Ricardel, Joe (Carlton) Washington, D. C.,  
h

Rico Srenanders, George (Club Highland)  
Duluth, Minn., nc

Rivera, Ray (Lighthouse) NYC, nc  
Rocco Trio, Buddy (Kentucky) Louisville,  
Ky., h

Rollini Trio, Adrian (New Yorker) NYC,  
h

Roth Trio, Don (Kansas City Club) Kan-  
sas City, Mo., pc

Roy Sextet, Eduardo (Arcadia) NYC, b

Schenk, Frankie (Club Royal) Augusta,  
Ga., nc

Shearing, George (Celebrity) Washington,  
D. C., 7/27-8/1, nc; (Embers) NYC,  
8/3-9/5, nc

Simmons, Del (Roosevelt) NYC, h  
Smith, Van (Berkeley-Carteret) Asbury  
Park, N. J., h

Spanier, Muggsy (Blue Mirror) Washing-  
ton, D. C., 7/30-8/8, h

Sparks, Dick (Annex Bar) Sandusky, O.,  
cl

Stoughton, Jeff (Lake Placid) Lake Pla-  
cid, N. Y., nc

Three Suns (State Line) Lake Tahoe,  
Nev., 7/31-8/13, nc

Tiny Trio (Eu Claire) Eau Claire, Wisc.,  
h

Tipton Trio, Billy (Monkey Room) Hotel  
Sillman, Spokane, Wash.

Town Criers (Blue Mirror) Washington,  
D. C., Out 7/30, nc

Truhan, Lil & Pres (Club 72) Valparaiso,  
Ind., nc

Tunemixers (Lakeshore Inn) Clear Lake,  
Calif., h

Lee, Vicky (Englewood) Rocky Mount,  
N. C., nc

Mabon, Willie (Celebrity) Providence,  
R. I., Out 7/26, nc

Merlino Trio, Joe (Coral Gables) North  
Weymouth, Mass., Out 1/1/54, cl

Milburn, Amos (Sporter's) Youngstown,  
O., 7/27-8/2; (Gleason's) Cleveland, 8/3-  
9, nc

Napoleon, Andy (Pastor's) NYC, nc

Orioles (On Tour) SAC

Palmer, Jack (62 Club) NYC, nc

Parker Trio, Howard (Navajo Hogan)  
Colorado Springs, Colo., nc

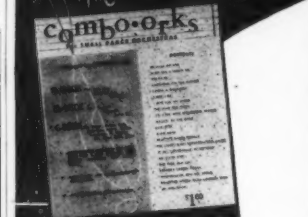
Patterson Quartet, Pat (Air Force Club)  
Moncton, N. B., Canada, pc

Podell, Hugo (Sherry-Netherland) NYC,  
h

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Walker, T-Bone (Flame) Detroit, Mich.,  
7/31-8/13, nc

Weisel Trio, Bonnie (Terrasi's) NYC, nc  
Williams, Paul (Ebony) Cleveland, 7/20-  
25, nc

Yaged, Sol (Somerset) NYC, r  
Young, Cecil (Jans) Buffalo, Out 8/2, nc;  
(Bill & Lou's) Philadelphia, 8/3-8, nc

## FBI Seeks Fugitive

Chicago—Michael John Maksym, known also as Stanley Adams, Sam Brown, Russell Colley, Paul Lane, Thomas Mahon, Michael J. Ryan, and Paul Wood, who has worked variously as a musician, bartender, laborer, etc., is wanted by the FBI. He is described as being 38 years old, 6' 3" tall, weight about 220 pounds, black or dark brown hair, green eyes, complexion ruddy, race white, scar on right jaw bone, two moles on left cheek, one mole on right cheek. If you see this man, contact your nearest FBI office or write Box FBI, Down Beat, 2001 Calumet Ave., Chicago, Ill.

## Answer To Puzzle (See Page 17)

B	L	U	E	S	R	A	P	E	E
D	I	A	L	A	S	A	E	A	R
A	N	N	A	L	S	E	E	D	I
V	E	N	S	U	R	A	S	V	
I	F	O	V	E	R	A	L	L	H
S	E	L	V	I	N	G	A	S	T
L	I	D	E	R	T	O	F		
W	I	L	D	E	R	G	I	A	N
A	X	J	O	B	B	I	N	G	I
L	R	A	I	A	N	R	A		
T	R	E	N	D	C	W	E	B	E
Z	I	N	G	C	H	U	E	L	S
P	E	O	N	Y	P	O	S	E	S

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